

BLACK+WHITE PHOTOGRAPHY

COOL, CREATIVE AND CONTEMPORARY



ICELAND

AN UNEASY CALM

TIM RUDMAN

FOX TALBOT MUSEUM
9 JANUARY – 10 JULY 2016
01249 730459 nationaltrust.org.uk/lacock

EDITOR'S LETTER



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

Looking back over the last few years I realise how much photography is changing. What we published, say, 10 years ago is different to what we are looking at with interest now. Of course, this is what happens in any field of art or design. What we are interested in changes, grows, develops. There is always a core, from which our initial energy or excitement was sparked, but outside of that we need it to grow. We need to be confronted by the new.

Last autumn, at Paris Photo (before the terrible events in Paris) I was lucky enough to see a small selection of Sarah Moon's new work, and it reminded me of the magnificent exhibition she had at the Michael Hoppen Gallery back in 2014. While distinctly and recognisably 'Sarah Moon', the work she is now

producing, after 40-odd years of photography, has a wonderful freshness about it. It's not that she has abandoned her style, it's more to do with the focus of her interest subtly changing – and, along with that, a change in scale of her images. For the first time at the Michael Hoppen Gallery I saw her work in an entirely new way, printed digitally and very large. The images were magnificent and they sat well alongside her more familiar smaller film-based prints. It was like seeing a plant that has grown over time into something that, while still the same, has become fundamentally different.

I find all this very exciting and something I constantly look for in photographers – that ability to grow, to be still inquisitive, to have the ability and courage to change. I think it's worth aiming for, in whatever we do.

facebook.com/blackandwhitephotog follow us on Twitter @BWPMag

PINBOARD

© Ashley Linford



© Dede Lusk



© Roj Whitelock



1 CATCHING THE COMMUTE

Although taken more than 10,000 miles away in Sydney, Ashley Linford's shot has captured a scene most of us know well: a city rush hour commute. By using double exposure, reflections and repetition of umbrellas and road markings, Ashley conveys the city people's anonymity, acting as a reminder to not get swept up in the humdrum of metropolis life.

@adlstreetog
 ashleylinfordstreetphotography.
wordpress.com

2 WHO TO FOLLOW ON INSTAGRAM

We came across Dede Lusk's work recently on Instagram and were instantly drawn to her delicate depiction of flowers, fish and other natural objects which she comes across for her still life pictures. Her Instagram feed is full of images taken mostly on her iPhone. To see her fine art photography, check out her website. Her minimal, long exposure landscape images are exquisite.

@dedephoto
 dedelusk.com

3 A PHOTOGRAPH WE LOVE

As Roj Whitelock's photograph illustrates, woodlands and forests are mystical places where we can separate ourselves from the outside world and enjoy what nature has to offer. Normally we, as photographers, try to avoid the overly familiar 'subject in centre of frame' rule, but here Roj shows how the positioning can work perfectly thanks to the surrounding trees and strong vignette, giving the image depth.

@rojwhitelock
 rojwhitelock.co.uk

ISSUE 186 FEBRUARY 2016

© Pedro Diaz Molins



COVER IMAGE

This month's
cover image is
by Pedro Diaz Molins

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twitter.com/BWPMag

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**FOR FULL
DETAILS OF
HOW TO GET
PUBLISHED IN
BLACK+WHITE
PHOTOGRAPHY
TURN TO
PAGE 52.**

**NEXT MONTH'S
ISSUE IS OUT ON
18 FEBRUARY**

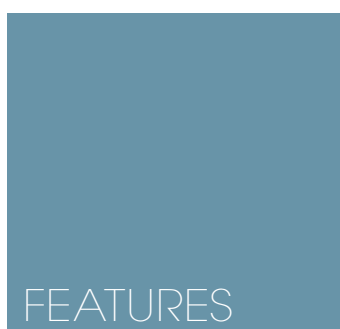
© Pedro Abascal



© Chris Upton



© Serge Krouglikoff



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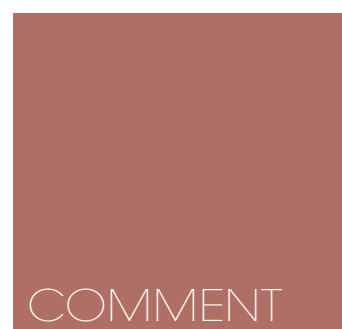


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HIGH CONTRAST

High-end camera maker Mamiya has been taken over by Phase One. Phase One already had a 45% share in Mamiya and now take total ownership of all aspects of design and development of medium format camera systems.

► phaseone.com

The hunt is on for the very best in nature photography. The Wildlife Photographer of the Year 2016 is open for submissions until 25 February. Winning pictures will go on show at the Natural History Museum in London in the autumn before touring worldwide.

► wildlifephotographeroftheyear.com

Pictures by celebrated photographer Wolfgang Suschitzky are on display at the Photographers' Gallery in London from 22 January to 6 March. Suschitzky was born in Vienna in 1912 and moved to London when he was 24. The show focuses on his depictions of London in the 1930s and 40s.

► thephotographersgallery.org.uk

Two days celebrating photography are lined up at the Arena Weekend Seminar 2016. Photographers Cathy Roberts, Peter Dazeley, Roger Tiley, Paul Mitchell, Lottie Davies and Asher Svidensky will be speaking. The event is at the Riviera Hotel in Bournemouth from 11 to 13 March. Tickets available through the website.

► arenaphotographers.com

Around 20% of British adults have never had a photo printed, according to a survey by Jessops. The YouGov online survey also revealed that 8% of people printed a photo at least once a month and 44% have lost a digital photo they wish they had printed.

► jessops.com

Congratulations to British photographer Jack Latham, who is the winner of the second Bar Tur Photobook Award.

► barturphotobookaward.org.uk



The Bogside, Derry, Northern Ireland, 1971, by Don McCullin.

© Don McCullin, courtesy Hamiltons Gallery, London.

CELEBRATING MCCULLIN

Legendary photographer Don McCullin has been named Photo London Master of Photography 2016.

A special exhibition of McCullin's work will be displayed at Somerset House as part of Photo London, which runs from 19 to 22 May. He will also take part in a public conversation with Tate photography curator Simon Baker on 19 May.

Eighty galleries from around the world will exhibit at this year's Photo London. Work by famous names and emerging talent in a range of genres will be on display. Other highlights include a special exhibition of contemporary Russian

photography, site-specific work by acclaimed young artists Walter and Zoniell, plus 12 large-scale pictures by Craigie Horsfield.

The talks programme includes discussions by Ed Burtynsky, Katy Grannan, Nadav Kander, Mary McCartney, Martin Parr and Rankin. London will host several other key photography exhibitions, including *Strange and Familiar: Britain as Revealed by International Photographers* at the Barbican Art Gallery, *Vogue 100: A Century of Style* at the National Portrait Gallery and *Performing for the Camera* at Tate Modern.

PIONEER'S PICTURES



© Saul Leiter/Courtesy Howard Greenberg Gallery, New York

Early black & white pictures by pioneering American photographer Saul Leiter will form part of a new exhibition in London. Leiter, who died in 2013, was acclaimed for his fashion, portraiture, still life and street photography. The exhibition, *Saul Leiter: Retrospective*, is the first major Saul Leiter show in a public gallery in the UK. It runs at the Photographers' Gallery in London from 22 January to 3 April and features more than 100 works, including black & white and colour pictures.

Daughter of Milton Avery, 1950.

READY FOR THE SHOW

Top photographers will be giving talks and classes at this year's Photography Show in Birmingham.

Renowned landscape photographer Charlie Waite offers tips on developing your potential, wildlife photographer Andy Rouse will speak about the skills and techniques involved in photographing animals and Michael Freeman discusses the secrets of creating pictures with impact. A new feature of the show is the Turning Pro Conference, aimed at photographers looking to move from enthusiast to professional. Speakers include photographer Peter Searle on getting your business off the ground.

Photography manufacturers Canon, Fujifilm, Leica, Manfrotto, Nikon, Panasonic, Olympus and Sony will all have stands at the show.

© Salahuddin Ahmed



One of the pictures by Salahuddin Ahmed recording conditions in tanneries in Hazaribagh, an industrial area of Dhaka in Bangladesh.

UP FOR SCHOLARSHIP

This black & white picture by Salahuddin Ahmed is among the commended pictures in the Ian Parry Scholarship 2015.

The award was set up in memory of photojournalist Ian Parry, who died aged 24 while on assignment for the *Sunday Times* during the Romanian revolution in 1989.

The award is for emerging photographers under 24. The winner receives £3,500 towards their chosen assignment plus camera equipment from Canon. This year's winner was Chinese photographer Yuyang Liu.

© Paul Strand Archive, Aperture Foundation



Wall Street, New York, 1915 by Paul Strand.

PAUL STRAND RETROSPECTIVE

A retrospective of work by Paul Strand will open at the V&A in London in March.

The exhibition is the first UK retrospective of work by Strand for more than 30 years. Born in America in 1890, he was one of the most influential fine art and documentary photographers of the 20th century. He worked in many genres and also made films and travelled widely. He

died in France in 1976.

The V&A was one of a handful of UK institutions to collect his work during his lifetime and the museum has made several new acquisitions especially for the exhibition. The show traces Strand's career over 60 years and includes vintage prints, films, books, notebooks, sketches and cameras. It runs at the V&A from 19 March to 3 July.

© Alejandro Cegarra



One of the photographs on show – a picture from Alejandro Cegarra's study of the culture of conflict in Venezuela.

EMERGING TALENT

New work has been released by 12 emerging photographers who are part of a special masterclass.

The annual Joop Swart Masterclass is supported by the World Press Photo Foundation and is designed for training and promoting emerging talent in visual journalism. Participants work with six experienced photographers to develop their technical and visual skills and discuss ethical and professional challenges facing photojournalists.

The new work, which includes pictures by black & white photographer Alejandro Cegarra (above), can be seen in the online publication *Next#05* at worldpressphoto.org.



The Miner by Harold White.

© National Coal Mining Museum for England

WORKING LIFE

Scenes of industrial life in Britain from the 19th to the 21st century will be the theme of a new exhibition opening at the People's History Museum in Manchester.

Grafters: Industrial Society in Image and Word features work selected from photographic archives across the north of England and is curated by artist and photographer Ian Beesley. The museum has also commissioned a series of new poems from writer Ian McMillan, who has created a voice for the unknown people featured in the photographs.

The exhibition runs from 6 February to 14 August.

TIPS AND IDEAS



Black & white landscape photographer Paul Gallagher has published an ebook full of tips and ideas to help

improve your photography.

Paul Gallagher is best known for his pictures of northern England and the Scottish Highlands. He is also a photography workshop leader and the author of *Aspects of Expression* and *Chords of Grey*.

His new book, *Exploring Black and White Photography: A Masterclass*, includes technical and creative advice plus a gallery of black & white landscapes for inspiration. The subjects covered range from understanding your camera and converting to black & white, to contrast and tone and using form, line and texture.

The ebook is written in an accessible style and is available through iBooks, Google Play and Kobo, price £8.99.

► rhemediaphotography.co.uk





INTERVIEW

All images © Pedro Abascal

ONE FROM THE HEART

When Cuba was on the brink of famine during its economic crisis in the 90s – and when shortages and blackouts made it virtually impossible to create art – **Pedro Abascal** made his most evocative work. Donatella Montrone talks to the Cuban photographer about learning to express himself through photography.

07
B+W

Dossier *Habana* is a photo essay of Pedro Abascal's homeland – a series of images taken during the 1990s in Cuba, an infernal period of shortages, blackouts and transport collapse that brought the country to its knees. Cuba was on the brink of famine after the collapse of the former Soviet Union's economy, which had long helped to prop up the island nation, and these extraordinary economic times were proclaimed the Special Period by the Castro regime.

But *Dossier Habana* is neither a sentimental paean nor a documentation of a troubled time; rather, it's what the Cuban photographer describes as a series of occurrences that become metaphors of life. 'Metaphors legitimise acts of everyday life, showing us seemingly banal events, where man leaves traces of his existence,' he explains. 'The collapse of the Soviet Union's economy had a terrible effect on Cuba. It was virtually impossible to find even the smallest thing and was a period that tested the resolve of the people. *Dossier Habana* captures little moments of life in Cuba that you don't normally see. I don't title my images but, for example, the picture of the man carrying a mannequin (page 9) is somewhat surreal. He was a window dresser, carrying the mannequin from one shop to another, going >

From the series *Dossier Habana*



Above and opposite **From the series *Dossier Habana***

◀ about his life under the shadow of the Special Period.'

There is no universal truth, according to Abascal, because every image speaks its own language – and photography is the medium through which he expresses his. 'I think a photograph says more about the person behind the lens than it does about the object being photographed. When I take pictures, I tend to see images that already live inside me. And because everyone sees things differently, according to their tendencies, and culture and sensibilities, an image conveys whatever the viewer perceives it is saying.'

The immediate aftermath of the Cuban Revolution that ended in 1959 brought about rapid change in Cuban society, and Castro, as the new leader, embarked on a swift programme of socialised healthcare

'Dossier Habana is neither a sentimental paean nor a documentation of a troubled time; rather, it's what the Cuban photographer describes as a series of occurrences that become metaphors of life.'

and universal literacy. 'My mum and dad were very young during that time, and very poor, like most of Cuba. The working classes were underemployed, they had few possibilities and poor health. Farm labourers (los campesinos) had nothing, absolutely nothing, and large swathes of the population were illiterate. So, in 1961, there was a sweeping drive to educate los

campesinos. The revolution was necessary at that time – it benefited the dispossessed.'

Abascal was born in El Vedado, a neighbourhood in Havana City, in 1960 – one year after the revolution. 'My sister and I grew up in a very humble apartment. We were happy. We had everything we needed. I used to read a lot, and every Friday night I'd watch a TV show hosted by a famous critic, Mario Rodríguez Alemán, who introduced the films of Fellini, Buñuel, Kurosawa. My father wouldn't let me watch Buñuel's films. He thought the content was too strong, so I had to hide this from him and watched them when he wasn't there.'

Those black & white films were Abascal's introduction to cinematography, unaware at the time that he was receiving an important ▶





From the series *Dossier Habana*

◀ visual education that would inform his work. By the time he took up photography in earnest all those influences started to emerge. 'I'm sure that my picture of the man carrying a bicycle over his shoulders in *Dossier Habana* (page 8) was influenced by Vittorio de Sica's *Bicycle Thieves*.'

Abascal initially became enamoured with the camera as an instrument of great mechanical intrigue. 'My uncle was an

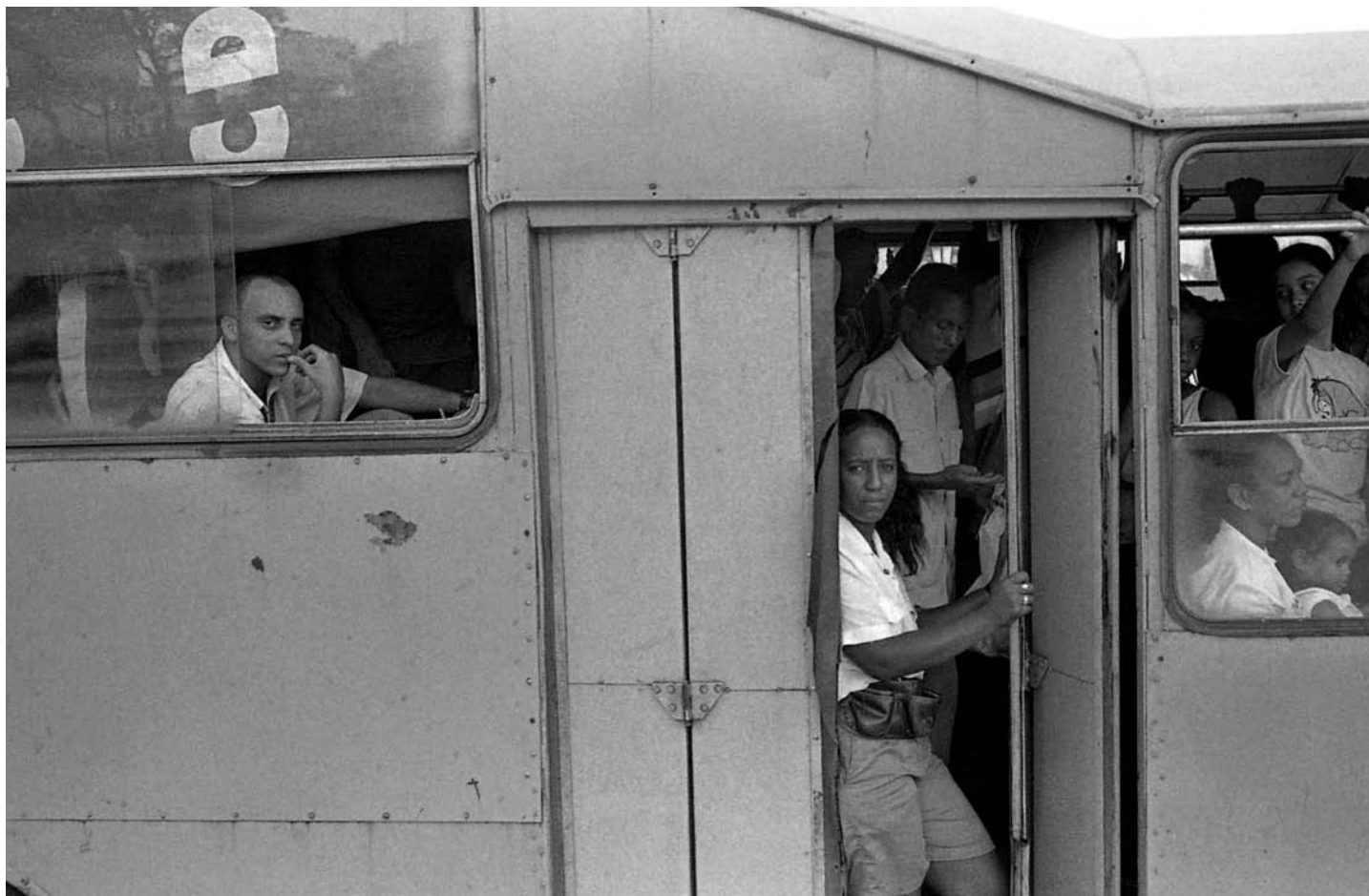
airplane technician. He came back from a trip with a Kodak Brownie and I asked to borrow it. It was the first camera I had ever held in my hands. I thought it was a mysterious, magnificent tool. But I understood that a photographer does two things: one is to take pictures and the other is to master the darkroom.'

Photography courses were difficult to come by, so Abascal followed in the

'Those black & white films were Abascal's introduction to cinematography, unaware at the time that he was receiving an important visual education that would inform his work.'

footsteps of his uncle and studied electrical engineering. He got a job at the airport as a technician, studying photographic processing in his spare time. 'In Cuba we have a strong tradition of tutorship. You find or meet someone who teaches you, or gives you tips. I met someone who taught me how to process film, and when I went into the darkroom for the very first time I was captivated. I suddenly understood this magnificent tool's ability to preserve a moment beyond the passing of time.'

Abascal began to study photography, borrowing books from a small community of artists who shared his interests, and would spend ages in the library, poring over the works of Alberto Korda, responsible for arguably the most iconic image to emerge from Cuba – that of Che Guevara. He immersed himself in the works of Eugène Atget, Mary Ellen Mark, Robert Frank and Raul Corrales. 'I remember one particular photo from the film *The Kid* – Charlie Chaplin and Jackie Coogan ▶



From the series *Dossier Habana*



From the series *Dossier Habana*



From the series *Alas en la sombra*







Previous page and above from the series *Alas en la sombra*

◀ are outside a house, sitting on steps. That particular picture touched me very deeply. It made me want to become a photographer.'

Alas en la sombra, a series inspired by Abascal's childhood friend Andres, who was blind from birth, is his most personal series, and the one for which he feels the most affection. 'Andres was very capable; he was actually quite cheeky. Like all kids, we'd get up to no good, and because he was blind the rest of us would get the blame, when in fact he was often the instigator. When I reflected on my childhood, I realised that society looks upon people with disabilities with pity, and that's really pejorative because it differentiates people with disabilities and doesn't give them respect.'

He wanted to explore the notion that pity is a barrier – that it pushes people apart rather than brings them closer together – so he set out to capture life at a boarding school for the blind, where the youngest children from the surrounding area, too young to board, live at home and are bused in daily. It's an oasis, as he describes it, tucked away in a spacious, world-class facility, where academic achievement and self-reliance

'Because we were enduring such debilitating hardship, photography came to represent a powerful social inquiry – an artistic expression.'

are paramount, as are practical skills – 'the children are taught to mend their own Braille machines,' explains Abascal.

'The Cuban Ministry of Education gave me permission to work at the school. I would get up really early and travel there by bus with the kids. It was intense. I love that series a lot – it means a great deal to me. I titled it *Alas en la sombra*, or *Wings in the shadows*, because no matter how dark a situation, a child can grow wings and fly – metaphorically speaking.' The message, if there is one, he says, is one of faith in the capacity of the human being.

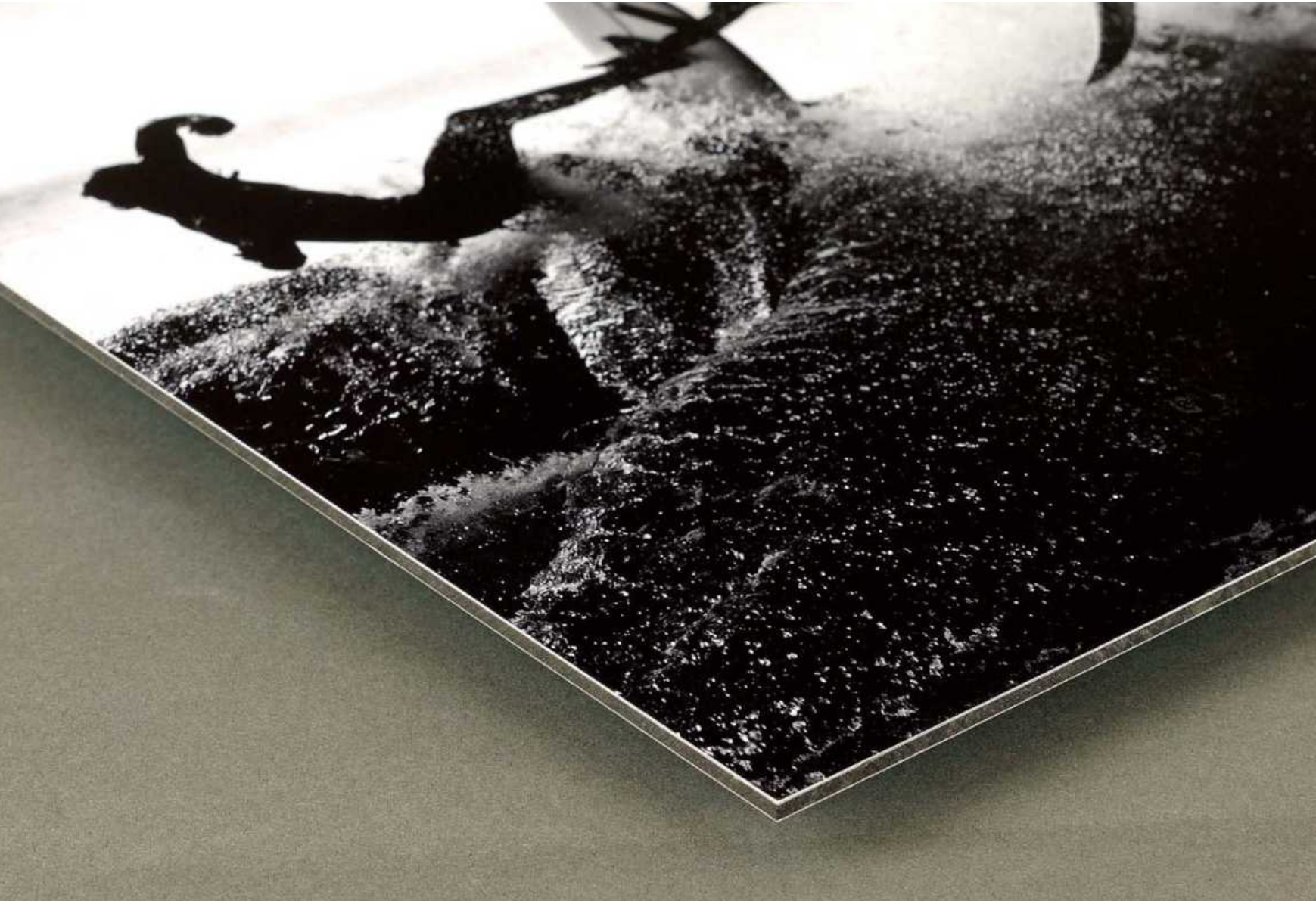
But *Alas en la sombra* also represents a means of personal expression at a time when there were no means with which to express anything, which makes it all the more evocative. 'The only available film and photographic paper, if you could find any, was expired, and the constant blackouts made it virtually impossible to create a photograph. I had to prepare makeshift

processing chemicals from old fluids and household solutions, and everything was broken. Because we were enduring such debilitating hardship, photography came to represent a powerful social inquiry – an artistic expression.'

Now a father of three grown men, Abascal has long since given up his career as an airplane technician. He holds photography masterclasses, earning his living selling his work through galleries or in his studio, El Taller (The Workshop). 'I tutor small groups in El Taller. I spend all day talking about photography and sometimes I become aware that I'm passing on the knowledge that others have passed on to me,' he says. 'The Apostle of the Cuban Revolution, José Martí – the greatest Cuban who has ever lived – once said that a man must write a book, plant a tree and have a son. I've done all three.'

Dossier Habana comprises 200 pictures, 60 of which were published in 2003 as a book titled *Documentos Personales*, which accompanied an exhibition of the same title in the library of Cuba during the International Visual Arts Biennial of Havana. For more of Pedro Abascal's work, visit pedroabascal.com.

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IN THE FRAME

If you would like an exhibition to be included in our listing, please email Elizabeth Roberts at elizabethr@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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by Leica Camera

LONDON

ATLAS GALLERY

To 30 January

Light Works:

The Art of the Photogram

A diverse collection of unique work from the early 20th century to the present day.

49 Dorset Street, W1U

► atlasgallery.com

COPPERFIELD

To 19 February

Darren Harvey-Regan:

Erratics

Solo exhibition of black & white images depicting natural rock formations eroded by wind and sand.

6 Copperfield Street, SE1

► copperfieldgallery.com

FOLD

To 16 January

Ellen Hyllemose

Landscapes reconfigured.

158 New Cavendish Street, W1W

► foldgallery.com

HAMILTONS GALLERY

To 16 January

Irving Penn: Flowers

Classic photographs from the master.

13 Carlos Place, W1K

► hamiltonsgallery.com

IWM LONDON

To 24 April

Lee Miller:

A Woman's War

A major new exhibition of 150 photographs.

4 February to 24 April

Eleven Women Facing War

Images and film by Nick Danziger exploring the impact of war on women's lives.

Lambeth Road, SE1 6HZ

► iwm.org.uk

LEICA STORE CITY

To 30 January

London Life

Award-winning project by Colin O'Brien.

18 The Royal Exchange, EC3V

LITTLE BLACK GALLERY

19 January to 27 February

Gentlemen Prefer Blondes

Starring Marilyn Monroe by Milton H Greene and Douglas Kirkland.

13A Park Walk, SW10

► thelittleblackgallery.com



Fashion is Indestructible by Cecil Beaton, 1941

© The Condé Nast Publications Ltd.

VOGUE 100: A CENTURY OF STYLE

11 February to 22 May

Celebrating 100 years of cutting edge fashion, beauty and portrait photography. Sponsored by Leon Max.

NATIONAL PORTRAIT GALLERY

St Martin's Place, WC2H ► npg.org

LONDON WATERLOO STATION

To 7 February

Landscape Photographer of the Year

This year's award-winning pictures.

The Balcony, Waterloo Station SE1

► info@take-a-view.co.uk

MAGNUM PRINT ROOM

To 31 January

David Hurn: The 60s

An exhibition that focuses on Hurn's diverse output in just one decade.

63 Gee Street, EC1V

► magnumphotos.com

MAUREEN PALEY

To 24 January

Hannah Starkey

Focusing on photographic portraiture and the representation of women.

21 Herald Street, E2

► maureenpaley.com

MEDIA SPACE

To 28 March

Gathered Leaves:

Photographs by Alec Soth

A rare chance to see a survey of this Magnum photographer's career to date.

To 28 March

Julia Margaret Cameron:

Influence and Intimacy

Portraits by the seminal photographer to mark the 200th anniversary of her birth.

Exhibition Road, SW3

► sciencemuseum.org.uk

NATIONAL PORTRAIT GALLERY

To 4 January

Simon Schama's

Face of Britain

Images by Charlie Phillips included in the show.

To 21 February

Taylor Wessing Photographic Portrait Prize 2015

The prestigious annual award.

Admission £4.

11 February to 22 May

Vogue 100:

A Century of Style

Celebrating 100 years of cutting edge fashion, beauty and portrait photography.

St Martin's Place, WC2H

► npg.org

NATURAL HISTORY MUSEUM

22 January to 15 May

Otherworlds:

Visions of our Solar System

A journey through space accompanied by music from Brian Eno.

Cromwell Road, SW7

► nhm.ac.uk

PHOTOFUSION

To 29 January

Salon/15

Photographic and video work by 100 artists.

17A Electric Lane, SW9

► photofusion.org

PHOTOGRAPHERS' GALLERY

To 16 January

Evgenia Arbugaeva

First UK show by this talented Russian artist.

22 January to 3 April

Saul Leiter

Pioneering colour photography.

22 January to 3 April

Rosângela Rennó:

Rio-Montevideo

Brazilian artist working with archives and vernacular photographs

16-18 Ramillies Street, W1F

► thephotographersgallery.org.uk

RICHARD SALTOUN

To 29 January

Victor Burgin:

UK76

The seminal work presented in its entirety.

111 Great Titchfield Street, W1W

► richardsaltoun.com



Joel Meyerowitz, Provincetown, Table, 1977
© Joel Meyerowitz, Image courtesy of Beetles+Huxley

JOEL MEYEROWITZ

27 January to 20 February
Colour images from the renowned series Cape Light

BEETLES+HUXLEY
3-5 Swallow Street, W1B
▶ beetlesandhuxley.com

ROYAL GEOGRAPHICAL SOCIETY

To 28 February
Enduring Eye
Newly digitised images of Shackleton's expedition and its fight for survival.
1 Kensington Gore, SW7
▶ rgs.org

SERENA MORTON II

To 23 January
Bill Bernstein: Disco
Seventies clubland in focus.
343-345 Ladbroke Grove, W10
▶ serenamorton.com

THEPRINTSPACE

To 1 February
Black+White Photographer of the Year 2015
The winning pictures on show.
74 Kingsland Road, E2
▶ theprintspace.co.uk

TATE BRITAIN

To Autumn 2016
Jo Spence
Key works by the important British photographer.
Millbank, SW1P
▶ tate.org.uk

TATE MODERN

18 February to 12 June

Performing for the Camera

With over 500 images spanning 150 years this exhibition draws together the relationship between photography and performance.
Bankside, SE1
▶ tate.org.uk

V&A

To 21 February
Julia Margaret Cameron
One of the most important experimental photographers of the 19th century.
19 March to 3 July
Paul Strand: Photography and Film for the 20th Century
The first retrospective in the UK for over 30 years.
Cromwell Road, SW7
▶ vam.ac.uk

VICTORIA MIRO

2 February to 24 March
Stan Douglas: The Secret Agent
Film and photographs depicting 1970s Portugal and post-war Vancouver.
16 Wharf Road, N1
▶ victoria-miro.com

WAPPING HYDRAULIC POWER STATION

16 January to 7 February
Women: New Portraits
Annie Leibovitz's ongoing project that reflects the changing role of women.
Wapping Wall, E1W
▶ ubs.com/annieleibovitz

NORTH CALUMET GALLERY

2 to 30 April
The Birmingham Jewellery Quarter revisited
Colin Shaw's silver prints from 1983.
100 Hagley Road, Birmingham
▶ calphoto.co.uk/store/birmingham

THE CIVIC GALLERY

To 16 January
The RPS International Print Exhibition
This year's selection of winning images.
Hanson Street, Barnsley
▶ barnsleycivic.co.uk

IKON

27 January to 3 April
Janet Mendelsohn
Images from the late 60s focusing on a Birmingham community.
1 Oozells Square, Brindleyplace, Birmingham
▶ ikon-gallery.org

IMPRESSIONS GALLERY

To 19 March
Jerwood/Photoworks Awards 2015
An exhibition of work by three artists

selected for the inaugural awards.
Centenary Square, Bradford
▶ impressions-gallery.com

NATIONAL MEDIA MUSEUM

To 3 February
Revelations: Experiments in Photography
Looks at the link between leading contemporary photographers and pioneering techniques from the 19th and 20th centuries.
Little Horton Lane, Bradford
▶ nationalmediamuseum.org.uk

PEOPLE'S HISTORY MUSEUM

6 February to 14 August
Grafters
Curated by photographer Ian Beesley with new poems by Ian McMillan.
Left Bank, Spinningfields, Manchester
▶ phm.org.uk

STOCKPORT ART GALLERY AND WAR MEMORIAL

To 16 February
The Peak District
Landscape images of the dark and white peaks by Paul Webster.
Wellington Road South, Stockport
▶ stockportartgalleryproject.com

THEATRE BY THE LAKE

To 20 January
Travelling Light
Black & white and colour landscapes from the UK, Europe and the USA by Steve Gosling.
Keswick, Cumbria
▶ theatrebythelake.com



Mariatu, Sierra Leone, 2001
© Nick Danziger / nbpictures.com

ELEVEN WOMEN FACING WAR

4 February to 24 April
Images and film by Nick Danziger exploring the impact of war on women's lives.

IWM LONDON Lambeth Road, SE1 ▶ iwm.org.uk

EAST COCONUT LOFT GALLERY

15 to 29 February
John Walker
Work by OCA student John Walker in support of Big Issue North.
8 Waterloo Road, Lowestoft
▶ thecoconutloft.co.uk

WEST HAUSER & WIRTH SOMERSET

To 31 January
Don McCullin: Conflict, People, Landscape
A retrospective by Britain's most celebrated photographer.
Durslade Farm, Dropping Lane, Bruton, Somerset
▶ hauserwirthsomerst.com

M SHED

To 10 April
Wildlife Photographer of the Year 2015
The renowned exhibition on tour.
Princes Wharf, Wapping Road, Bristol
▶ bristolmuseums.org.uk

SCOTLAND

INVERNESS MUSEUM AND ART GALLERY

19 January to 5 March
Familiar Faces, Favourite Places
Black & white portraits by Adrian Hollister and Mark Appleton.
Castle Wynd, Inverness
▶ highlifehighland.com

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

FRAENKEL GALLERY

To 5 March

Peter Hujar: 21 Pictures

Street, studio, landscape and still life photography by American Peter Hujar.
49 Geary Street, San Francisco
fraenkelgallery.com

METROPOLITAN MUSEUM OF ART

To 6 March

The Aftermath of Conflict

Images of Angola and South Africa.
1000 Fifth Avenue, New York
metmuseum.org

MUSEUM OF MODERN ART

To 20 March

Ocean of Images:

New Photography 2015

New work by photographers in 14 countries exploring photo-based culture.
11 West 53rd Street, New York
moma.org

PHILADELPHIA MUSEUM OF ART

To 21 February

Multitude, Solitude:

The Photographs of Dave Heath

B&W images documenting America and its people during mid 20th century.
2600 Benjamin Franklin Parkway, Philadelphia
philamuseum.org

SCAD FASH MUSEUM OF FASHION + FILM

22 January to 1 April

A Fashionable Mind:

Photographs by Jonathan Becker

More than 60 of respected fashion photographer's iconic images.
1600 Peachtree Street, Atlanta
scadfash.org

SCAD MUSEUM OF ART

28 January to 3 May

Alec Soth: Georgia Dispatch

Picture's from Soth's seventh and final project for his ongoing *Dispatch* series.
601 Turner Boulevard, Georgia
scadmoa.org

SPRÜTH MAGERS LOS ANGELES

24 February to 2 April

John Baldessari

Innovative colour collage photography by the American artist.
5900 Wilshire Boulevard, Los Angeles
spruethmagers.com



François Kollar, *Aux sources de l'énergie.*

Enseignes lumineuses, Paris, 1931

© François Kollar / Bibliothèque Forney / Roger-Viollet

FRANCE

FRANÇOIS KOLLAR: A WORKING EYE

To 22 May

An estimated 150 prints of Kollar's take on the rapid technological and industrial developments of the early 20th century.

JEU DE PAUME 1 Place de la Concorde, Paris jeudepaume.org

STEVEN KASHER GALLERY

To 20 February

Louis Draper

Mid 20th century images by seminal African-American photographer.

To 20 February

PM New York Daily: 1940-48

Pictures from liberal daily newspaper's archive, works by Weegee, Helen Levitt, Morris Engel, Margaret Bourke-White and Mary Morris are included.

515 West 26th Street, New York
stevenkasher.com

SUNDARAM TAGORE GALLERY

To 21 February

The Iconic Photographs

Images by the great Steve McCurry.
110 Madison Avenue, New York
sundaramtagore.com

TISH SCHOOL OF THE ARTS

To 11 February

Robert Frank:

Books and Films 1947 to 2016

Frank as a book and filmmaker.
721 Broadway, New York
photo.tisch.nyu.edu

AUSTRIA

ALBERTINA

To 8 May

Provoke: Between Protest and Performance, Photography in Japan 1960 to 1975

Photographs from the innovative Japanese photo magazine *Provoke*.
Albertinaplatz 1, Vienna
albertina.at

CANADA

NATIONAL GALLERY OF CANADA

To 28 February

Mirrors with Memory: Daguerreotypes from Library and Archives of Canada

Early photographic glimpses of Canada.
380 Sussex Drive, Ottawa
gallery.ca

STEPHEN BULGER GALLERY

To 27 February

Dona Schwartz: On the Nest

Colour series that won third prize in the 2011 Taylor Wessing Photographic Portrait Prize.
1026 Queen Street West, Toronto
bulgergallery.com

CHINA

BLUE LOTUS GALLERY

To 28 February

Into the Woods

Works by Michael Kenna, Koon Wai-Bong, Michael Wolf and Sarah Lai.
60 Wing Tai Road, Hong Kong
bluelotus-gallery.com

FINLAND

FINNISH MUSEUM OF PHOTOGRAPHY

To 27 March

Kaisa Rautaheimo: BOYS

Compelling documentary colour portraits of young men on the margins of society.
Cable Factory, Helsinki
valokuvataiteenmuseo.fi

FRANCE

FOUNDATION CARTIER POUR L'ART CONTEMPORAIN

6 February to 5 June

Daido Moriyama: Daido Tokyo

Colour pictures by the seminal Japanese photographer.

6 February to 5 June

Fernell Franco: Cali Claire-Obscur

First major international retrospective of Latin American photographer Fernell Franco's work. Includes 140 images.

261 Boulevard Raspail, Paris

▣ foundation.cartier.com

FONDATION HENRI CARTIER-BRESSON

To 24 April

Ugo Mulas: La Photographie

B&W pictures by the late photographer.

2 Impasse Lebourg, Paris

▣ henricartierbresson.org

JEU DE PAUME

To 29 May

Capa in Colour

Dedicated to Capa's 14 years of shooting colour and how this type of photography renewed his vision.

1 Place de la Concorde, Paris

▣ jeudepaume.org



Das Märchen (La fiaba/The Tale), 1957

© Heinz Hajek-Halke

ITALY

HEINZ HAJEK-HALKE

7 February to 3 April

Retrospective of experimental photographer's most innovative black & white works.

GALLERIA CARLA SOZZANI

Corso Como, Milan ▣ galleriacarlasozzani.org

POLKA GALERIE

21 January to 12 March

Teamwork Makes the Dream Work

Works by architectural photographers Yves Marchand and Romain Meffre and visual artists Lek and Sowat.

12 Rue Saint-Gilles, Paris

▣ polkagalerie.com

GERMANY

GALERIE HILANEH VON KORIES

To 19 February

...Carried by the Wind

Fleeting moments in European cities.

35 Belziger Strasse, Berlin

▣ galeriehilanehvonkories.de

HELMUT NEWTON FOUNDATION

To 22 May

Helmut Newton:

Pages from the Glossies



På jorden

© Thomas Wågström

SWEDEN

THOMAS WÅGSDTRÖM: ON EARTH

To 16 March

A selection of beautiful black & white pictures by the renowned Swedish photographer will be on display.

FOTOGRAFISKA Stadsgårdshamnen 22, Stockholm ▣ fotografiska.eu

Magazine spreads, including commentary and captions, where Newton's work was featured.

Jebensstrasse 2, Berlin

▣ helmutnewton.com

HOUSE OF PHOTOGRAPHY

To 21 February

Sarah Moon: Retrospective

Imaginative colour works.

Deichtorstrasse 1-2, Hamburg

▣ deichtorhallen.de

THE KUNSTHALLE ROSTOCK GALLERY

To 28 February

Less is More

More than 150 images created by Rankin in the last 20 years.

40 Hamburger Strasse, Rostock

▣ kunsthallerostock.de

HOLLAND

HUIS MARSEILLE MUSEUM VOOR FOTOGRAFIE

To 6 March

Imperial Courts: 1993-2015

Dana Lixenberg's 12-year study of a housing project in Watts, Los Angeles.

401 Keizersgracht, Amsterdam

▣ huismarseille.nl

JAPAN

TAKA ISHII GALLERY PHOTOGRAPHY / FILM

To 27 February

Kunié Sugiura

Creative photograms by the Japanese photographer.

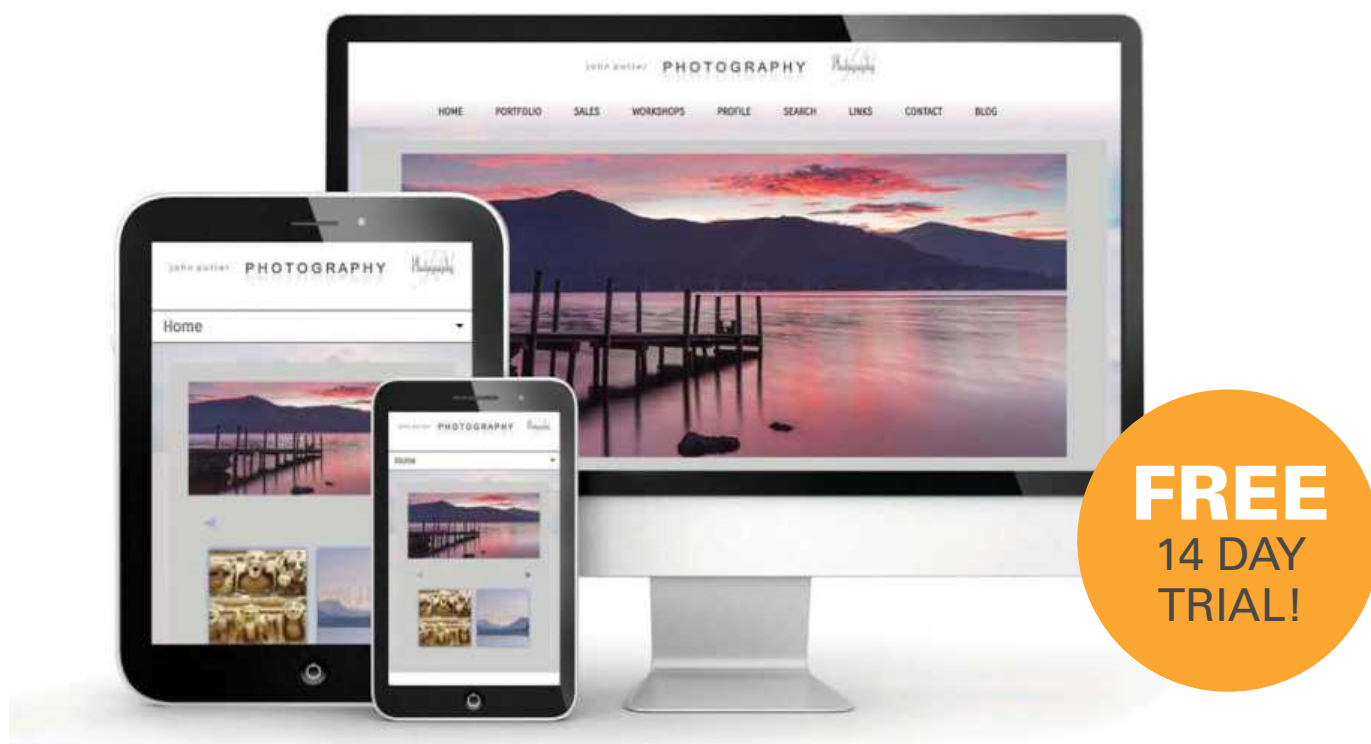
5-17-1 2F Roppongi Minato-ku, Tokyo

▣ takaishiigallery.com

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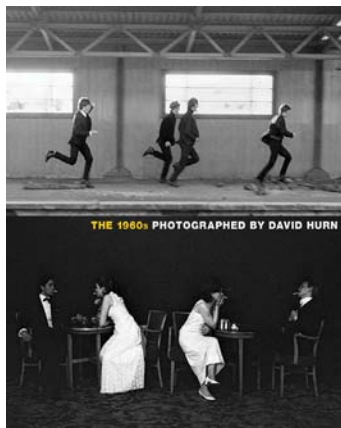
THE 1960S
PHOTOGRAPHED
BY DAVID HURN*Edited by Tony Nourmand*

Reel Art Press
Hardback, £29.95

From pictures of the Beatles and Jane Fonda to the tragic events of Aberfan and the strip joints of Soho – David Hurn's portrayal of the legendary 60s is as vibrant and alive as when it was shot.

This is a brave and original book that is well put together, full of surprises and unexpected turns. From one page to the next you have no idea what to expect, except that the action happened within one decade.

Hurn's delight in life and people is reflected in his pictures – he is quoted as saying: 'Life as it unfolds in front of the camera is full of so much complexity, wonder and surprise that I find it unnecessary to create new realities.' Certainly he captured all of those qualities from the era he set out to describe. It is worth speculating who of our contemporary photographers could achieve as much.

Elizabeth RobertsFRANK HORVAT:
PLEASE DON'T SMILE

Hatje Cantz
Hardback, £45

intimate and quiet moments with friends and family. The use of light, the composition and the story are all there, no matter what the subject.

Almost entirely in black & white, the images represent epochs of time, society and fashion (the clothes are beautiful) but also describe the way in which photography developed. It would be nice to say that fashion magazines today were as pioneering but, sadly, it seems they lack the inventiveness and freshness of Horvat's imagery.

Elizabeth RobertsLARTIGUE:
LIFE IN COLOR*Edited by Martine d'Astier and Martine Ravache*

Abrams
Hardback, £21.99

It was with some surprise I learnt that, of Jacques Henri Lartigue's entire oeuvre, one third is in colour. In fact, it appears that Lartigue first worked with colour photography in his teens but, finding it too cumbersome, did not take it up again until the 1950s. Never abandoning black & white, he seems to have been drawn to both on equal terms. 'As long as it's neither too harsh nor too sharp, colour photography seems to me, because of a certain blurriness, to best be able to express charm and poetry.' What he would have thought of today's high definition colour is another matter.

If you regard Lartigue's work as the story of his life – and how else could you? – then this book is a delightful adjunct. But if, like me, you have a strong bias towards black & white (that might not come as a surprise), you might not feel it embodies the Lartigue that you know and love. But it's always good to discover another side to a photographer. Out in February, this is one to look forward to.

Elizabeth RobertsMEXICAN CRIME
PHOTOGRAPHS*Edited by Dr Benjamin Smith*

Gost
Hardback, £25

A strange but intriguing little book that lures you into its unfinished stories of crime and politics and people long gone. Drawn from the archive of artist Stefan Ruiz, who in 2010 stumbled across a batch of Mexican crime photographs in a street market, the pictures are accompanied by a fascinating text.

Over a period of time Ruiz acquired more photographs, gradually building up a large collection. Where these mugshots, photographs of crime scenes and drawings came from can only be speculated, but it appears they derived from Mexico City's police archives.

The images, from the 1950s to early 70s, depict those who had been through the hands of the Mexican police – and not all of these were criminals. With corruption rife and politics fraught with problems, many found their way into jail. Others were convicted murderers, thieves, gang members and perpetrators of violent crime. The final image is that of an unknown female corpse.

As a historical document, this book is fascinating, and as a photographic document, illuminating.

Elizabeth Roberts

EXHIBITION OF THE MONTH

Tate Modern's major new show for 2016 explores the relationship between photography and performance. Wide-ranging, challenging and complex, *Performing for the Camera* is well worth a visit. Anna Bonita Evans reports.



From Window, 1974 by Masahisa Fukase © Masahisa Fukase Archives



Self Portrait, 1927 by Claude Cahun © Wilson Centre for Photography

In recent years UK art galleries have embraced photography with major exhibitions where the medium has dominated: take the Barbican's *Constructing Worlds: Photography and Architecture in the Modern Age* and Somerset House's *Landmark: The Fields of Photography* as just two examples. One of the most complex and comprehensive was Tate Modern's 2014 *Conflict, Time, Photography*, which generated much debate from the public, photographers, artists and journalists. Now, following suit and promising to be just as thought-provoking, Tate Modern puts on its next ambitious show:

Performing for the Camera.

Housed at Tate Modern's Eyal Ofer Galleries for five months in early 2016, the exhibition examines the relationship between photography and performance. Displaying 500 images spanning 150 years, this is a huge survey of the variety of ways photographers, artists and filmmakers from different eras, countries and backgrounds have explored the topic.

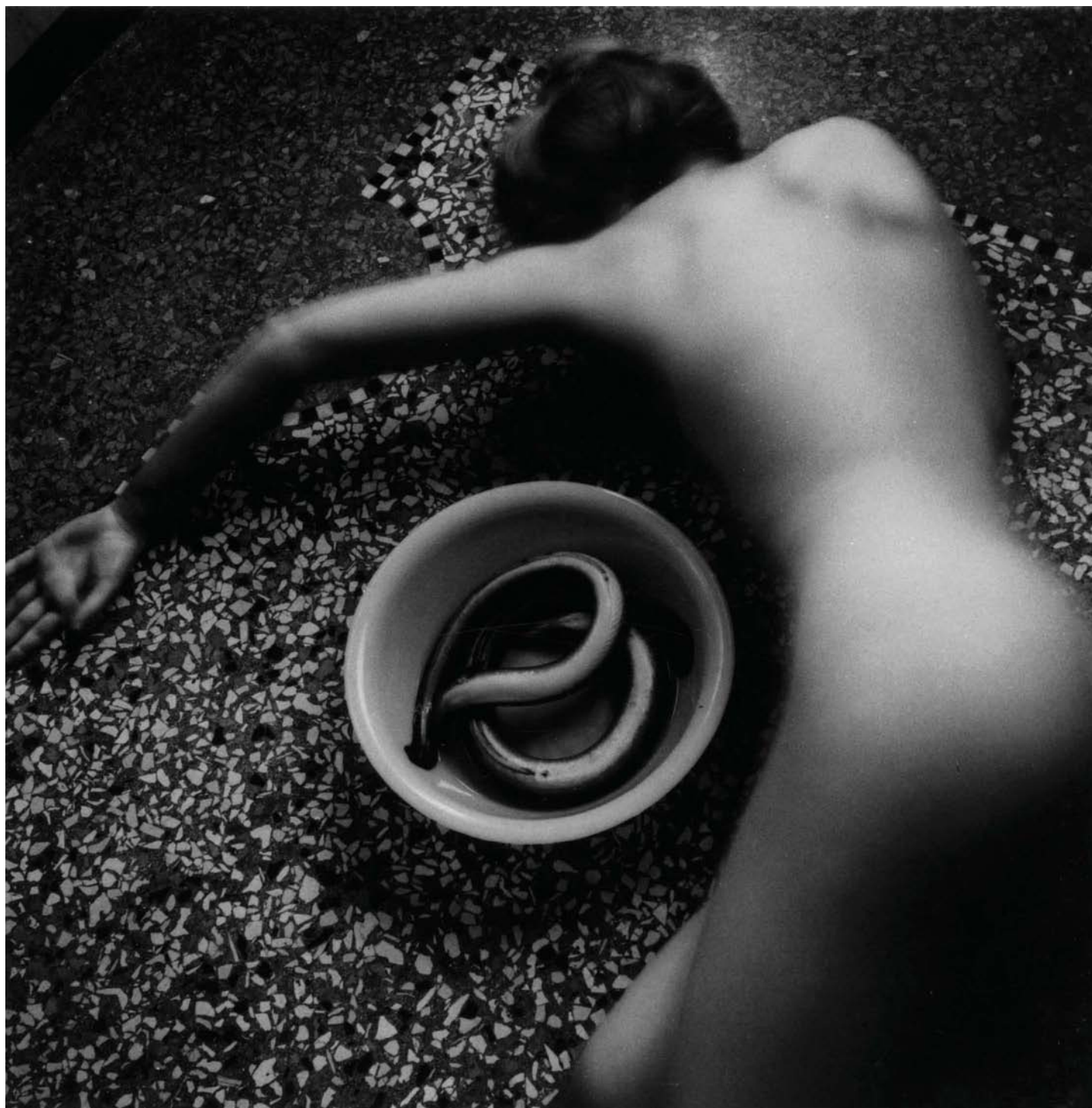
Rather than exhibiting images in a chronological order, the pictures are loosely organised around interlinking topics. Because senior curator Simon Baker and assistant curator

Fiontán Moran decided to design the exhibition in this way, the viewer can make connections between photographers of similar disposition or interest and create links that are both challenging and rewarding.

Beginning with a set of images that document important live performance pieces, mostly from the 1960s, we see key figures including Yves Klein and Yayoi Kusama either preparing for, or performing, their live events. The exhibition continues to show pictures with performances that

happened solely for the camera, such as celebrated 19th century photographer Nadar's images of a mime artist posing as the clown character Pierrot. Here interesting questions are raised, like who should have authorial credit, the subject or the photographer?

Following on is a more imaginative set of pictures, where photographers have used themselves as the subject. Work by surrealist photographer Francesca Woodman and visual artist Carolee Schneemann, a pivotal feminist artist, can be found. Performing for their own camera, these photographers are the subject while the photographic



Eel Series, Roma, 1977-8 by Francesca Woodman © Courtesy of George and Betty Woodman

image becomes a place for them to act within – a dynamic that leads to wonderful worlds full of fantasy, concept and obscurity.

The viewer then comes to the part of the exhibition that looks at self-identity, with photographs created by the likes of Cindy Sherman and Claude Cahun. These photographers challenge traditional social constructs relating to gender and race and ask us to put aside our preconceptions. They highlight the fact that the camera should

not be trusted as a recorder of reality – another theme subtly threaded throughout the show.

Completing the display are pictures linking performative approaches to self-portraiture, identity and self-image with iconic works by artists Andy Warhol and Jeff Koons; plus a set

of Amelia Ulman's provocative colour pictures which points to the ever-growing sensation of our time: the world of social media – especially that of the photo-led app Instagram and the selfie culture it has bred.

Ambitious in terms of size, topic and complexity, *Performing*

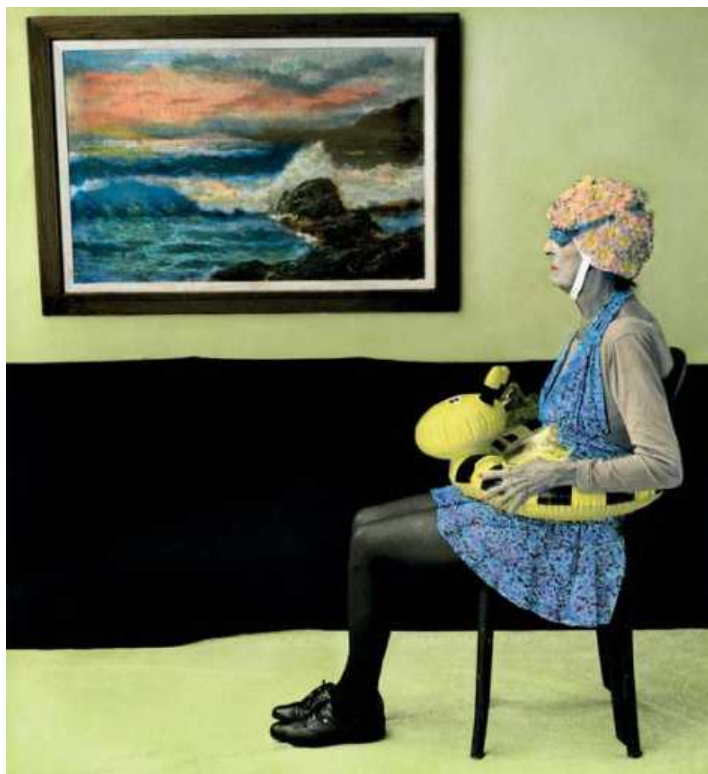
for the Camera is an exhibition that needs time spent on it. With its creative curating there's a message there for us to unlock, making it a refreshing change from the instant gratification we've come to expect in our modern world. It does raise the question, however, at what point does an exhibition's focus shift from the pictures it's displaying to its curation? *Performing for the Camera* is close to the line, but on which side the exhibition rests, is for you to decide.

PERFORMING FOR THE CAMERA

...is on from 18 February to 12 June at Tate Modern's Eyal Ofer Galleries, Bankside, London. Open daily from 10am to 6pm and until 10pm on Friday and Saturday. Entry is £16 (concession £14).

AMERICAN CONNECTION

Aline Smithson has just released a monograph presenting 20 years of her photography – including her hand painted silver images. She talks to Susan Burnstine about family, Whistler and a leopard skin coat...



I first met Los Angeles photographer Aline Smithson in 2006 and have enjoyed watching her career flourish ever since. She's become a revered beacon for many as she not only creates unique imagery, but is also the founder and editor of the critically acclaimed daily online journal *Lenscratch* and an esteemed educator, dedicated mother and wife.

It's hard to conceive how Smithson finds time to achieve all these accomplishments. Yet, if that was not enough, she recently released a stunning monograph that presents 20 years of her photography, including a large collection of black & white, hand painted silver, and colour images.

Smithson's *Self & Others: Portrait as Autobiography* (Magenta Foundation, fall 2015) draws from 18 bodies of work and offers a humorous and intimate look at her life through images of her family and friends.

The book's elegant, memorable design mirrors the imaginative yet playful world she presents in all of her imagery and is not to be missed.

She first studied art in college with a focus on painting, then moved to New York where she worked in fashion for a decade. She always loved viewing photography, but never considered it as a personal expression until she became a mother and began documenting her own children on film. 'I started with a Pentax K1000 and realised that using photography to express my own creativity felt completely natural and I wondered why I hadn't recognised it earlier,' she says. 'I knew I was on a photographic path when I discovered my uncle's twin lens Rolleiflex, the camera I still use today, and felt like I was home.'

Smithson's images of her children inspired her to begin photographing in a more

meaningful way, thus motivating her to start using her own children and their friends in her personal work. Concurrently, she became a 'participant observer' in her children's lives and was able to examine motherhood, childhood and growing up intimately through the subjects she photographed.

Smithson began photographing personal black & white images in the mid 1990s, but didn't share the work publicly until 1998. The images created between 1998-2007 include her series *Paradise* and *Daughter*, both of which she considers life-long projects. She explains, 'My daughter was and is my greatest collaborator, allowing me to try out ideas and ways of working, so in a sense as she was growing up I was growing alongside her, as a photographer – exploring different cameras, hand painting, different films, etc.'

As her daughter now lives in New York, time to create work with her is limited, 'But,' she says, 'I imagine this series will continue for years to come or until I have one foot in the grave.'

Smithson is one of the select few who have successfully created a universally respected body of work from hand painted black & white photographs, the first of which was *Arrangement in Green and Black*. The inspiration for this series was born from her admiration for James McNeil Whistler's portraits *Arrangement in Grey and Black, Portrait of the Painter's Mother* (popularly known as *Whistler's Mother*). At a garage sale she found a small print of *Whistler's Mother* which she says 'was like seeing an old friend, and for the first time. I looked at that composition and wanted to explore what I could do with it.'

While perusing another garage sale that same day she



found a leopard coat and hat, a piece of leopard fabric, a chair similar to one that Whistler used in his portraits, and a cat painting. Smithson's mother modelled for her and she created 21 photographs during the next two years. Sadly, her mother died shortly after they finished the project and never saw the work completed, but she feels, 'she has watched it travel around the world.'

Smithson's schedule is jam-packed throughout 2016. Currently, her exhibit at Rayko Photo Center in San Francisco remains on view until 24 February then she has an exhibition at Griffin Museum of Photography in Boston from 7 April to 2 May.

► alinesmithson.com

► magentafoundation.org/publications/self-and-others



EXHIBITIONS USA

CHICAGO

CATHERINE EDELMAN GALLERY

Until 5 March

Daniel Beltra: *Ice/Green Lands*

► edelmangallery.com

CINCINNATI

CONTEMPORARY ARTS CENTER

Until 13 March

After the Moment: Reflections on Robert Mapplethorpe

► contemporaryartscenter.org

HOUSTON

CATHERINE COUTURIER GALLERY

27 February to 2 April

Maggie Taylor: *Signs & Portents*

► catherinecouturier.com

LOS ANGELES

ANNENBERG SPACE FOR PHOTOGRAPHY

Until 20 March

Frans Lanting:

Life: A Journey Through Time

► annenberghphotospace.org

NORTH ADAMS

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART

Until 17 April

Clifford Ross:

Landscape Seen & Imagined

► massmoca.org

PORTLAND

BLUE SKY GALLERY

Until 28 February

Michelle Frankfurter: *Destino*

► blueskygallery.org

ROCHESTER

GEORGE EASTMAN HOUSE

Until 15 May

Taryn Simon:

Birds of the West Indies

► eastman.org

SANTA FE

VERVE GALLERY OF PHOTOGRAPHY

Until 16 April

Kevin Bubriski: *Look into my Eyes*

Jennifer B. Thoreson (Hudson):

New Work

► vervegalleries.com

FEATURE

SYMBOLS OF THE PAST

All images © Chris Upton

When **Chris Upton** was invited to photograph a colliery in Nottinghamshire before it closed, he didn't expect it to turn into a project that would lead to a book and an exhibition. He talks to Mark Bentley.



It was the end of an era. Thoresby Colliery was once known as the jewel in the crown of Nottinghamshire mines, but on 10 July, 2015, coal production ended.

'As we approached the closing date, the guys were talking much more between themselves,' says Chris Upton, who was there to photograph the mine and the miners in the months leading up to the closure. 'That part of Nottinghamshire had seen a lot of heavy industry close and there were few jobs to go to.'

Thoresby Colliery started in 1925 and

'To start with the project was about the buildings and machinery, but as I progressed it became more about the people.'

during its 90-year life employed tens of thousands of people. In the late 1980s the mine regularly smashed its own production records, with output exceeding two million tons a year. But today it is cheaper to import coal from Russia, South Africa and Colombia

than to produce it here. British mines have become a victim of market pressures and one by one they have closed. The last remaining deep mine in the UK – Kellingley Colliery in Yorkshire – closed in December.

Chris Upton's pictures stand as a poignant record of the Thoresby pit and the people who worked there. The machines, tools and lockers once used by countless men now stand idle. The huge structures that were once a sign of British industry and development now stand as symbols of the past. ›



◀ The invitation to photograph the colliery came after he gave a talk at a camera club in Nottingham. 'It was a chance conversation after the meeting,' he says. 'One of the guys came up to me and complemented me on my pictures. He was a miner who had unfortunately just been made redundant and he said would I like to take some pictures at Thoresby Colliery before it closes. I said I would love to.'

Chris, who lives in nearby Southwell, expected to find a tight-knit mining community. But when he arrived he discovered that although there were once 2,000 men working at the mine, more recently that number had shrunk to just a few hundred, and many of them were not local. Some lived in south Yorkshire, some were from Wales or Northumbria and some lived in Nottingham.

'It's the old adage that with a painter, you start with a blank canvas and put in what you want. Whereas as a photographer you start with everything and, to a point, you choose what to exclude from the picture.'

So instead of photographing the village and its community, he decided to concentrate purely on the colliery. Over the following months he made repeated visits to the site. 'UK Coal, who owned Thoresby, were very good and I was given access to all the surface sites, the buildings, everywhere, but not underground. Actually, I think that didn't matter because it's the surface site that people see and what they associate with the colliery, and that will all be gone.'

He found layers of dust everywhere and buildings that hadn't changed much in years. 'To start with, the project was about the buildings and machinery, but as I progressed it became more about the people. One of the brilliant things with the people is that they have wonderful spirit and pit banter. They got to know me, they involved me and that was great. They made me feel a part of it – and with that I developed a real responsibility to record this for the miners, the community and the industry.'

How did he make sense of the visual chaos of tools and machines? 'It's the old adage that with a painter, you start with a blank canvas and put in what you want. Whereas >



**SAFETY
IS MY
RESPONSIBILITY**





◀ as a photographer you start with everything and, to a point, you choose what to exclude from the picture. The objective is to convey a message or a feeling. You pick out the key elements and make the most of them in the composition or with the exposure. You ask yourself: how do I really emphasise that? How do I portray the grittiness and harshness of the environment?’

How indeed. Looking at the pictures, it’s perhaps surprising to learn that this is his first social documentary work. Before the project began, Chris was a specialist in travel and landscape. ‘I started as a landscape photographer, but as we were fortunate enough to go on a few good holidays and trips abroad I’ve morphed into landscape and travel. With the Thoresby project I think my travel photography has really helped because in travel you have to master

‘What we all try to do with our photography,’ says Chris, ‘is evoke an emotion with the viewer, that’s our objective. I think with this project the strong story behind it has helped me achieve that.’

various different genres – such as people, architecture, landscape and detail.’

Much of his work is in colour, but the decision to create the Thoresby Colliery pictures in black & white made the photographs a perfect match for the subject matter. ‘For me,’ he says, ‘it was about the essential elements of black & white photography: tone and texture and feel. I originally thought I wanted to give this a harsh, gritty feel, but I hope that what I’ve

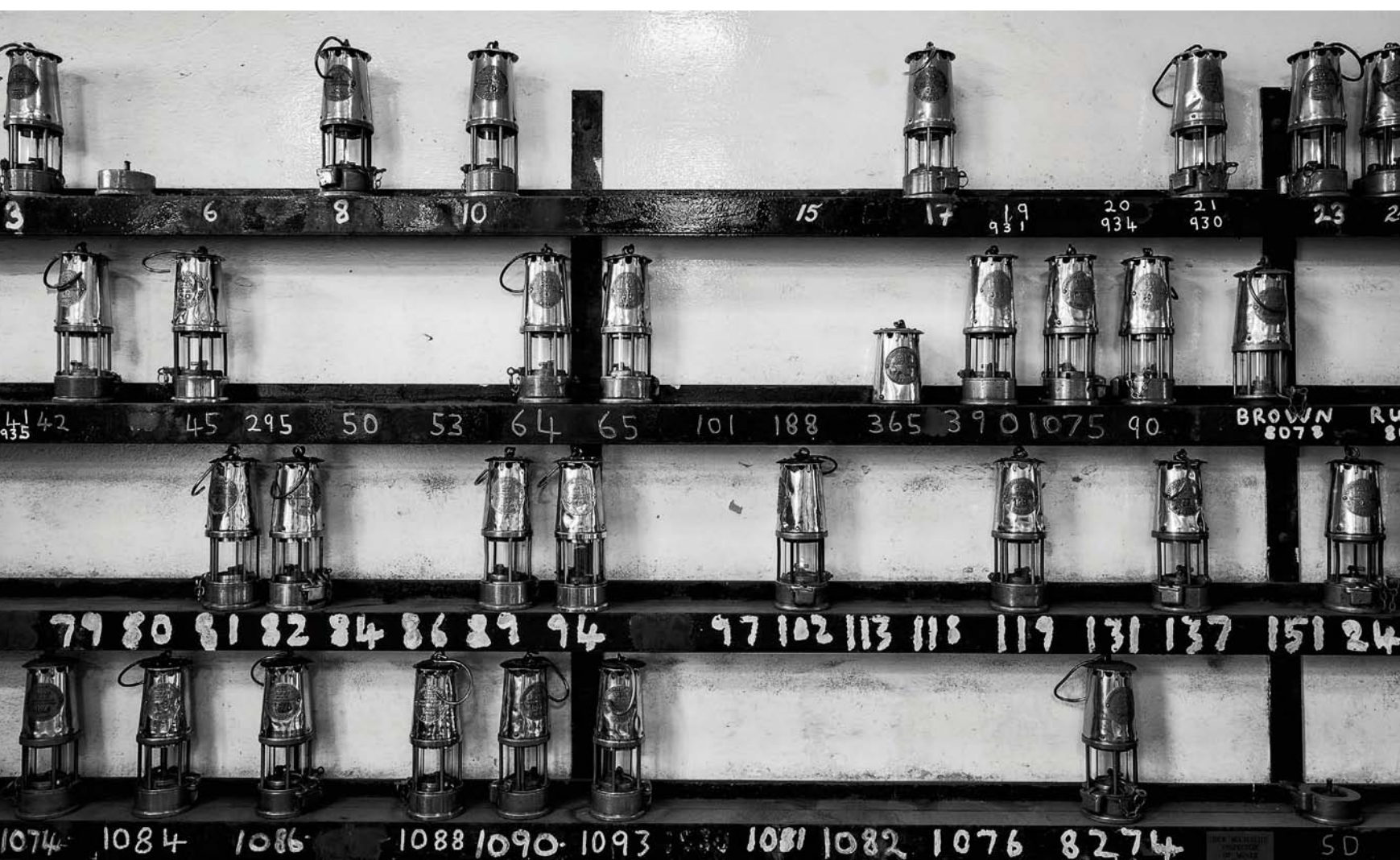
achieved is gritty but with some beauty. Some people have described the images as soulful. If I’ve achieved that, then that’s fantastic.’

The pictures were taken with Fujifilm X-T1 and X-E1 cameras with Fujifilm XF lenses. ‘I started using Fuji just over two years ago. There are many benefits of using compact system cameras – they’re small, they’re robust – and that’s all fine provided they don’t sacrifice image quality. What I found with Fuji was the image quality was stunning.

‘The other thing which really helped is that because of their size, they are much less obtrusive than pro DSLRs and they are not intimidating when shooting people pictures. A small camera allows your subject to relax a bit more. That’s a huge benefit.’

As the Thoresby project got underway, Chris quickly realised it was going to be much bigger than he’d first envisaged. ▶





◀ The social and historical significance of the closure of one of the last deep mines in the country led him to think about producing a book and an exhibition of the pictures. He also decided to get quotes from some of the miners. 'We got a group of five miners together and we interviewed them. We had about two and a half hours of interviews. In the book I've lifted quotes out and interspersed them with the pictures, and at the exhibition I'm going to play clips of the interviews alongside the pictures, as an audio-visual.'

'The miners were recounting their stories of their life in mining, their time at Thoresby, the strike in the 1980s – and that was really interesting to hear. So what we've got is an audio record which will be fascinating and enduring, and alongside that a quality book including over 200 pictures and quotes from the men. I also took some formal studio portraits of the miners and they are in the book as well.'

'...it was about the essential elements of black & white photography: tone and texture and feel.'

The exhibition runs at Mansfield Museum and Art Gallery until 27 February. Framed images will be on display, along with mining memorabilia and audio quotes from the miners recalling their time at Thoresby. The book, *Thoresby – The End of the Mine*, has just been published and features more than

200 black & white pictures.

'What we all try to do with our photography,' says Chris, 'is evoke an emotion with the viewer, that's our objective. I think with this project the strong story behind it has helped me achieve that.'

In photographing Thoresby Colliery, Chris Upton has produced a powerful body of work. It has been enormously satisfying for him but, perhaps more importantly, he has created a lasting and affecting record of the industry for his community and for all of us.

▶ chrisuptonphotography.com

THORESBY – THE END OF THE MINE

Chris Upton's book, *Thoresby – The End of the Mine*, features more than 200 black & white pictures, plus quotes from some of the miners who worked there. The 138-page book is available from the Chris Upton website (chrisuptonphotography.com) price £25.



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32
B+W



£100

NICHOLAS BREWER

NICHOLAS' KIT

- ▶ Canon AE-1 with 50mm lens
- ▶ Ilford FP4 film

'I have been working on a project about twins for a number of years. It was started in response to my 'lone twin' status – my identical twin was killed in a road accident when I was a teenager. All the twins are identical and their pictures were taken at their homes.'





£50

NINA ADLER

NINA'S KIT

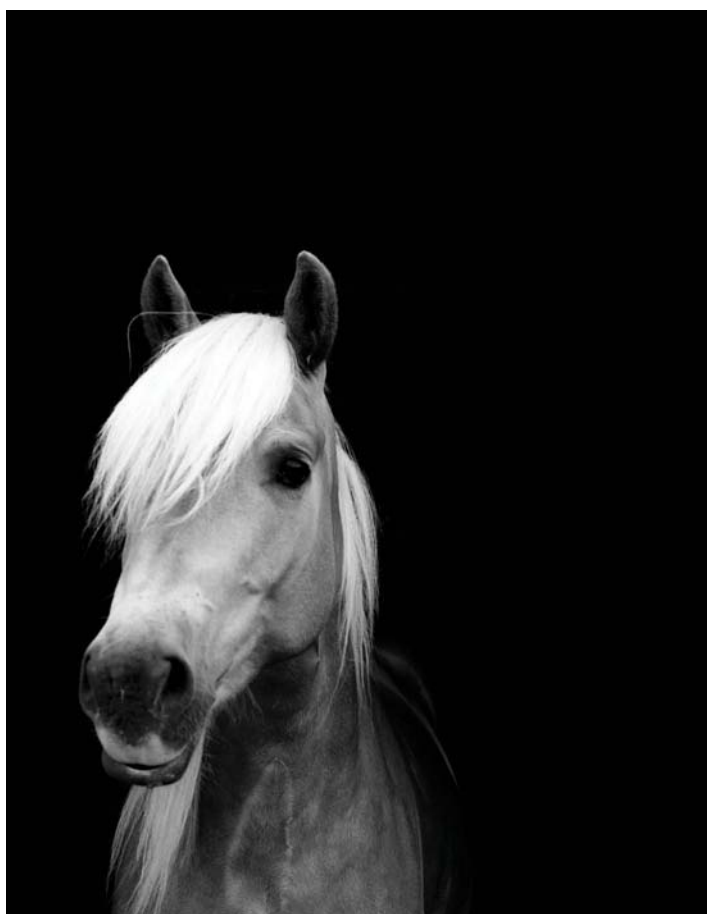
▣ Fujifilm X-Pro 1

▣ 35mm lens

'These images are photographs but they are also lithographies. I first heard about the process in Venice where I was introduced to it. Later, at home, I found a few articles about it online and, after many experiments and a lot of work that ended up in the bin, I have finally managed to get the results I was looking for.'









£50

PETER BOLTON

PETER'S KIT

■ Nikon D7100

■ Nikon 50mm f/1.8 lens



PLATINUM BARYTA 300

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A5002

Winner of the 2015 B+W Photographer of the Year, **Vicki Painting**, starts out on a journey of discovery through post-grad education and a brand new Leica. Over the coming months we will follow her progress.



© Vicki Painting

2015 was a significant year for me in terms of moving forward with my work. Beginning a part-time MA in documentary photography in October, and the thrill of winning the B+W Photographer of the Year award in November, were huge milestones. As a result of the latter, I became the proud owner of a Leica M Monochrom; although initially too terrified to take it out of its box we are now tentatively forming a good working relationship.

Post-grad education, as a very mature student, has been equally terrifying. I have returned to my home town, Newport, South Wales, after an absence of more than 35 years to work on a project about memory, loss and, ultimately, about what it is to go back to a place you thought you knew.

This idea was formed on a trip with my father to the place he insisted was still home, but was unable to recognise because of dementia. Curiously, I was struck by how little my memories

matched the reality of what we encountered and how disorientating an experience that was. My father had worked at what was then Llanwern Steelworks, which now sits as a four-mile long wasteland of contaminated ground, currently being remediated to be reborn as

a new town. This vast edifice, which had once dominated my childhood, has disappeared and I knew that this was the story I wanted to tell.

Yet photographing a void is uniquely challenging, and I am surprised to discover that my work is moving in a conceptual direction as I map out memories both topographical and emotional, and try to steer

away from the pictorial which would be too obvious. This project is, of course, a *memento mori*, in the way that all photography shows us the passing of time, and I am reminded of Susan Sontag's analysis that: 'To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability.'

'This project is, of course, a memento mori, in the way that all photography shows us the passing of time.'

INSPIRATION

THE QUIET PHOTOGRAPHER

In an extract from a new book on the work of legendary *Observer* photographer **Jane Bown**, editor Luke Dodd looks back at her extraordinary talent, her disarming modesty and, above all, her ever discerning eye.

All images © Jane Bown



Jane Bown referred to herself, with characteristic self-deprecation, as a 'hack'. Over the course of more than six decades working for the *Observer*, she photographed all areas of life – from fashion shows to strikes, dog shows to archaeological digs, beauty pageants to celebrity trials. I discovered a set of negatives and contact prints labelled 'manhole covers' in her archives; 36 individual frames of manhole covers from the streets of London. The

vast diversity of her work tends to be eclipsed by her reputation as one of the United Kingdom's pre-eminent portrait photographers. She claimed that she was sent on portrait assignments, initially at least, because she worked rapidly and without any fuss. 'I was never really interested in people, that came later. I was happiest mooching about . . . still am.' In order to take portraits, Jane was forced to emerge from the periphery and really look at her subject, but she never abandoned

her other, more surreptitious, method of working. Right to the end of her working life, she liked nothing better than prowling around a train station, a small unobtrusive figure with the Olympus OM-1 navigating the waves of commuters, unseen and observant. Again and again, the first or last few frames of a roll were exposed by Jane on her way to or from a job, personal pictures where individuals engaged in mundane tasks are quietly immortalised.

The artistic sensibility that infuses her ›



Opposite **Postman's picnic**, Hampshire, 1966
 Above **A woman tying a garland**, 1961
 Left **Bluebell Line**, Hampshire, 1960

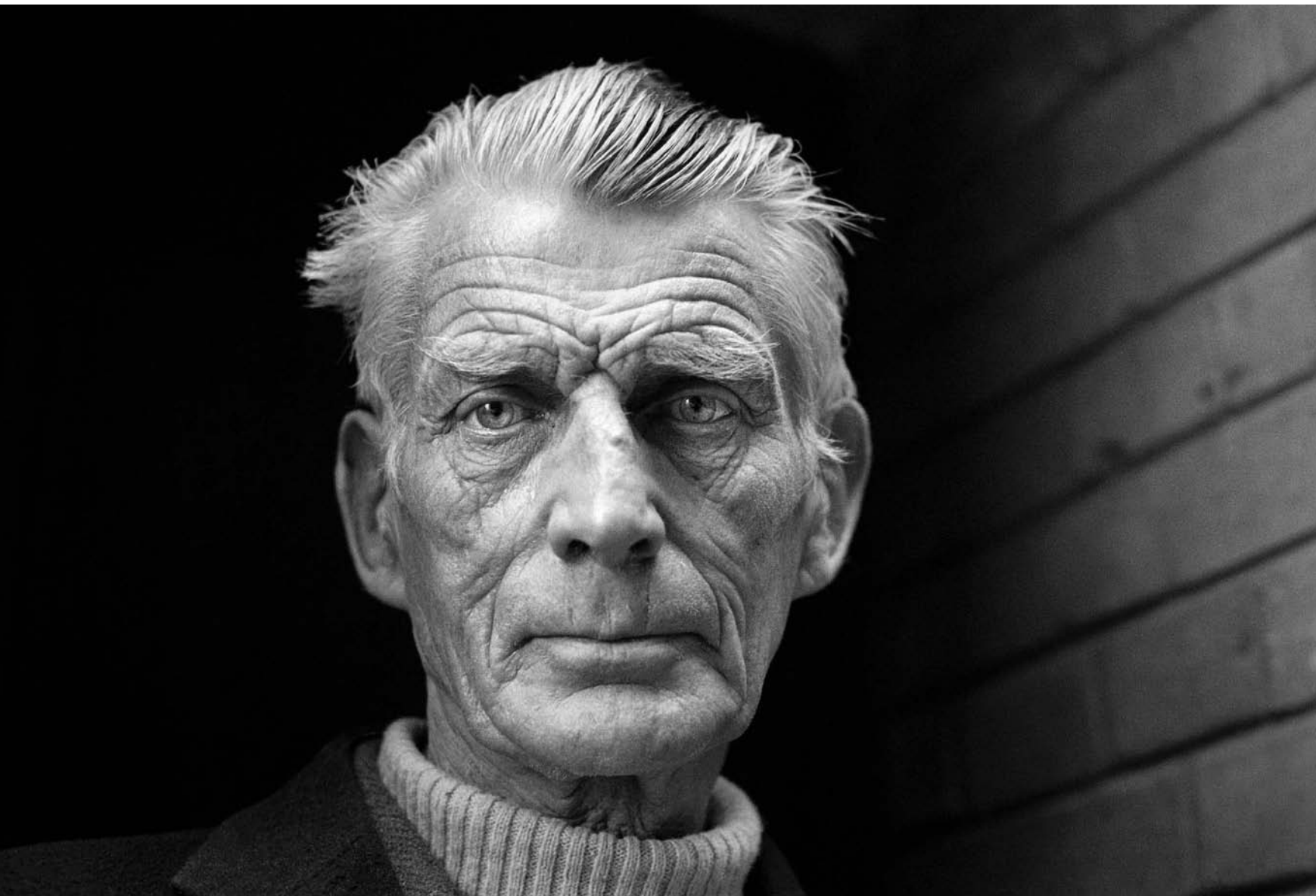
Overleaf

Left top **The OZ trial**, London, 1971
 Left bottom **Queen Elizabeth**, 2006
 Opposite **Bjork**, London, 1995

*'I was never really interested
 in people, that came later.
 I was happiest mooching
 about . . . still am.'*





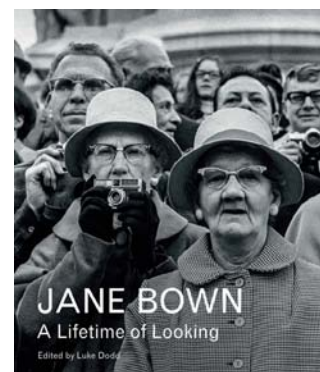


Samuel Beckett, London, 1976

‘...she didn’t expose more than a roll and a half of film on a shoot if at all possible; she avoided colour; she preferred to know little or nothing about a subject prior to the shoot.’

◁ best images is difficult to define. Ironically, she is much easier to describe in terms of the negative – she had no time for artificial lights or darkroom manipulation or props; she didn’t use a light meter, preferring to gauge the camera settings by studying how light fell on the back of her hand; she didn’t expose more than a roll and a half of film on a shoot if at all possible; she avoided colour; she preferred to know little or nothing about a subject prior to the shoot; she never pushed the film to achieve artistic effects. For Jane, the act of taking photographs, not producing books or mounting exhibitions, was the primary motivation.

Her pared-back working method and aesthetic were designed to keep her own ego in check. There is no evidence that she ever had an assistant, sought an agent or tried to sell her work through a commercial gallery. Throughout her entire career, Jane was extremely reluctant to speak about how she worked and did remarkably few interviews. Her often quoted mantra was ‘Photographers should neither be seen nor heard.’ There was nothing affected about this reserve; rather, it reflected her deeply intuitive method of working. If a photograph was good enough it didn’t need her say-so.



▶ **Jane Bown: A Lifetime of Looking**, edited by Luke Dodd, is published in hardback by Guardian Faber (£30). A cloth bound, slipcased limited edition which includes a print of Samuel Beckett is available from the Guardian Bookshop (£150) at bookshop.theguardian.com.



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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.



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John Burt Foster



Tricia Wylie



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COMMENT

© The Guy Bourdin Estate

A MODERN EYE

Best known for his provocative fashion imagery, **Guy Bourdin's** early still life and landscape work reveals a fascinating development in his creative path. Shoair Mavlian, assistant curator of photography at Tate Modern, reports on an exceptional photographer.



Untitled 1950s

As curators, we are often looking to identify the most important body of work by an artist, or the most influential period of their career. However, what I find particularly interesting is looking at the

period immediately before this breakthrough moment, as it is in this build-up that you often see a shift in direction and an exciting glimpse of what's to come. This is exactly the case with the group of works Tate recently acquired by French

photographer Guy Bourdin. This exciting group of 27 early works captures an important moment in the development of his photographic career, highlighting his influences and the foundations of what later became known as his unique

photographic language.

Born in France in 1928, Guy Bourdin is best known for his highly experimental fashion photography. Predominantly working in colour, Bourdin was a key contributor to French *Vogue* from 1955 to 1987,



Nina and Babett c. 1950s

pushing the boundaries of fashion photography, presenting bold, often provocative, images with a unique contemporary aesthetic. However, more than two decades after his death a vast archive of his early work surfaced, providing a fascinating insight into the development of his early artistic practice.

Shot in France in the 1950s, Bourdin's early experimental work bridges the gap between surrealism and subjective photography, simultaneously drawing on the past while at

'Shot in France in the 1950s, Bourdin's early experimental work bridges the gap between surrealism and subjective photography.'

the same time adopting current trends. The past, in his case, is the influence of surrealism that can be seen in the way in which Bourdin approaches still life and portraiture. This surrealist influence in his work is often attributed to his close relationship with Man Ray who, in 1952, wrote the catalogue forward for Bourdin's first solo

exhibition. His experimentation with still life is often dark in tone, where unlikely juxtapositions create narratives which foreshadow his nascent cinematic imagery, emphasised by the dark and high contrast prints.

Perhaps more surprising than the surrealist influence is Bourdin's engagement with

the natural environment during a time when subjective photography was gaining prominence in Europe. Led by the German photographer and teacher Otto Steinert, the movement advocated artistic self-expression in relation to composition, and a desire to both interpret and reflect the world. Deeply rooted in the landscape, Bourdin's images show his interest in finding abstraction in the everyday environment. In these works Bourdin seeks out and isolates texture, abstraction and symmetry in the everyday >



Untitled 1950s



Untitled 1952 and opposite Untitled 1952

‘The figure is integral to the image but never the main focus; it is this subtlety of composition and form that makes Bourdin’s work so intriguing.’

◀ landscape, producing images that are both formal and experimental at the same time. This is evident in his close-up studies of cracked paint peeling off a weathered wall, or his approach to isolating and framing symmetry in the urban environment.

Often, when looking at Bourdin’s early work, a figure will suddenly emerge, having been placed so subtly within the frame you failed to recognise it immediately. Portraiture is integral to Bourdin’s practice, however, in these works, the figure is secondary, showing how Bourdin let the natural or

urban environment frame the subject and integrate the body into its immediate surroundings. The figure is integral to the image but never the main focus; it is this subtlety of composition and form that makes Bourdin’s work so intriguing.

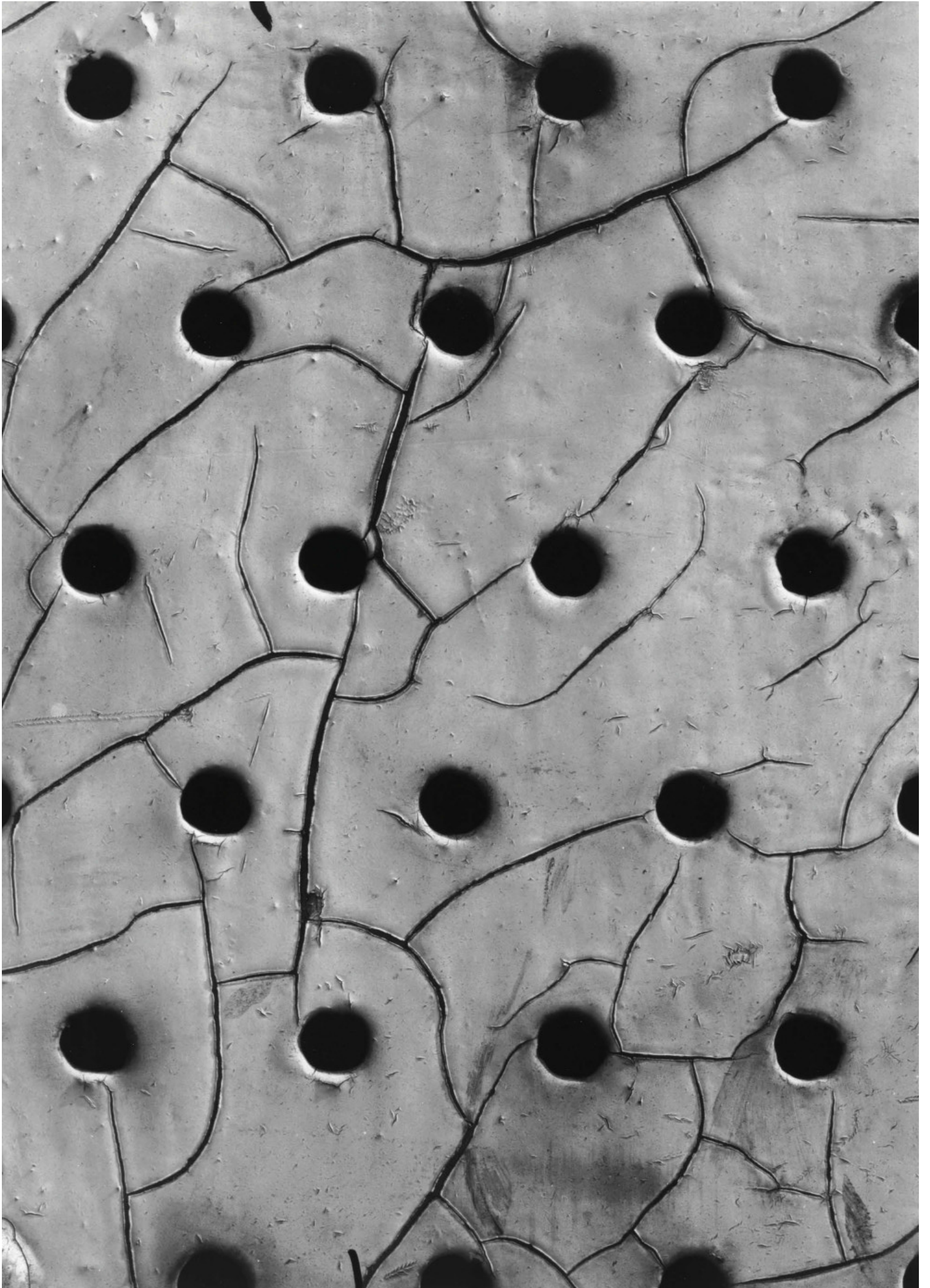
His underlying formal approach is demonstrated through the precise, often planned, manner in which he framed his images in camera. For Bourdin, photography was not about capturing a spontaneous moment but rather, on the contrary, he was interested in capturing on film a

composition that he had planned beforehand. Artistic control was imperative for Bourdin and in his later fashion work he would often sketch out a scene before a shoot, outlining every last detail.

Encompassing the broad themes of still life, portraiture, landscape and abstraction, Bourdin approached his subject matter in innovative and experimental ways. However, it is the tension between the controlled, staged arrangements, alongside the experimental eye, which make these works so interesting and exciting to see and study in detail.

YOU MIGHT
ALSO LIKE...

Judith Kárász (1912-1977) was a little known Hungarian photographer who studied at the Bauhaus. In the 1930s she produced a series of images focused on capturing texture in the everyday. The images were tightly cropped, isolating the object from its surroundings, forcing the viewer to focus on the texture captured in the print.



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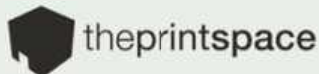
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ALL ABOUT PRINTING

Sometimes too much choice in our photography can leave us indecisive. Ideas can dry up. This is when we need to find fresh ways of seeing, says **Eddie Ephraums** as he considers how our picture ideas can evolve, grow and blossom.

Where do photographic ideas come from? Perhaps more importantly, what happens when our ideas run out? The temptation is often to look for more exciting subjects to photograph. But maybe there's another way. What if we adopt a more professional approach, that encourages us to stick with the subject until the job is done?

We can learn much from professional photographers. Not because they are creatively any better, but because they work in a more defined way and typically to a deadline, both of which combine to sharpen the senses. What's more, their images are in response to a client brief and focused on a defined audience. Compare this to the amateur's world of complete choice. Choice can be an endless playing field with no clearly defined game plan, littered with indecision, procrastination, fear and doubt – good for keeping our visual ideas safely in check.

Also, when we're lost for inspiration maybe it's not that we can't see any photographs ›

Opposite

CREATING SOMETHING SPECIAL

Every gift needs a special wrapping. This is the image I made for my wife's birthday, sewn into a handmade sheet of pre-printed paper whose branching pattern echoes its contents.

Creative photography isn't limited to how we make pictures but, critically, how we print and present them. For me, the cover completes this picture. The inkjet rag print is split-toned, with warm highlights and blue-green dark tones. It has something of the feel of a Japanese print.



WHAT TO PHOTOGRAPH? AND HOW?

Would you ever think of going to such an iconic location as Loch Maree without photographing the view? Yet the pictures I took were shot looking upwards through the trees. Often our best ideas aren't found from looking at the obvious, such as a great location, but looking for – and discovering – more from within ourselves.





TAKING OUR IDEAS A STEP FURTHER

The A4 pictures here, when folded in half, are the same 1:3 aspect ratio/format as my *112 Ways to Make a Photobook* (see *Photobook Workshop series B+W 168 to 172*). The plan is to make these and other images I shot that day into another book in the series, perhaps using the same handmade paper for the cover. It will be fun to see how it turns out.

◀ to take, rather it might be that we can't find fresh ways to see them. On one level we could be bored with our habitual way of seeing. Perhaps we crave a more meaningful and connected way of photographing, that reveals previously hidden depths within a subject and, of course, within ourselves? This boredom can be a good sign. It tells us as photographic artists (which we all are) that our ideas need to evolve.

Just the other day I wanted to make and print a picture for my wife's birthday. I was with a group of workshop students at

'Seeing this picture triggered further ideas in a final 15-minute flurry of image making.'

the northern end of Loch Maree. They had an hour and a half to find and shoot a set of images for a small book (a deliberately short time). For the first hour and a quarter nothing special caught my eye. Perhaps this was because I hadn't given myself a brief, other than the vague instruction to take a picture for my wife. As the rain blew in I turned my back on the loch and its obvious view. This was when I saw the image, as I was forced to look in a different way, upwards to check

the weather. The photograph was there, nestled between the bare branches of some trees and the mist-covered hills beyond.

Seeing this picture triggered further ideas in a final 15-minute flurry of image making. The experience left me wondering about the other photos I could have made had I been more professional in my approach and started photographing to a plan right from the outset. Or maybe creative photography requires us to tune into a location for the

first hour or so? Perhaps this is when the real image making happens as we mentally edit out all the hackneyed pictures we don't want to photograph, leaving space for those we do. Could it be we are creative conduits through which ideas and images flow, provided we clear a space for them?

Either way, I'm not sure I want to know, in a formulaic way, where image ideas come. I think I'd rather stand on the shores of a loch getting rained on.

▣ **Eddie Ephraums:**
envisagebooks.co.uk



Creative space...

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TECHNIQUE

All images © Lee Frost

MAXIMUM EXPOSURE

HDR has a bad reputation among serious photographers but, as **Lee Frost** demonstrates, when used with care it can produce great results that have subtlety and power. It's all a question of good technique.

Although the latest digital cameras are capable of amazing things, like all pieces of modern technology they also have limitations. One of the most significant is the fact that the digital sensor in your camera can only record a certain brightness or 'dynamic' range. If the brightness range of a scene is less than the dynamic range of the camera sensor there's no problem, because your camera will record detail in the brightest highlights and darkest shadows. It's when the brightness range of the scene exceeds the dynamic range of the sensor that problems occur, because when that happens something has to give – either you hold detail in the highlights and let the shadows block-up or you expose to record detail in the shadows and let the highlights blow out. Neither option is ideal.

In some situations you can solve the problem by lowering the contrast of the scene. Using electronic flash is one solution. Another is to wait for the sun to dip behind a cloud. However, the most versatile way to deal with high contrast is by falsely increasing the dynamic range of your camera. How? By shooting a sequence of images of the same subject or scene, each at a different exposure. Those images are then combined using specialist software, which takes the well exposed bits of each and merges them together in one composite image. ➤

NEAR CROCKHAM HILL, KENT

In-camera HDR was invaluable for this woodland shot as it allowed me to capture the backlit effect of sun shining through mist and also record detail in the trees so they didn't come out as silhouettes.

Canon EOS 5Ds with 16-35mm zoom, three exposures at f/11 combined, ISO 100



GRUNDARFJORDUR, ICELAND

An ND grad was impractical here as it would have darkened the mountain, so I shot a series of bracketed exposures instead and merged them using HDR Efex Pro software.

Canon EOS 5Ds with 16-35mm zoom, various exposures at f/22, ISO 100

< This technique, known as HDR (High Dynamic Range), has been around for years. Unfortunately, in the early days it tended to be used as a gimmicky special effect that resulted in unreal, unnatural images, and that put a lot of photographers

off – myself included. Luckily, things have calmed down now. We've got over the initial excitement that new techniques so often bring (I still remember rushing out to buy a Cokin tobacco grad filter!) and are now realising that when used with caution,

HDR can be a real godsend, allowing us to produce successful and realistic images no matter how contrasty a scene is. Some digital cameras can even produce HDR images in-camera, and we're not just talking about compacts either. My Canon EOS 5D MKIII and 5Ds both have an HDR mode and it works surprisingly well.

The 'proper' way to generate the images for an HDR merge is to shoot a series of frames at different exposures such as -2 to +2 stops.

However, it's also possible to create 'pseudo' HDR images by taking a single Raw file and processing it several times in Adobe Camera Raw (or whichever Raw processor you use), adjusting the exposure for each one so you have a sequence of bracketed images. This works because a Raw file – especially one that has been carefully exposed 'to the right' – contains far more data than you actually need, so you can produce several images from the same file with the lightest recording shadow detail and the darkest recording highlight detail. I often use it for travel portraits as it's difficult to take a sequence of images of a person without there being some movement between frames – even if it's just the blinking of an eye. Using HDR on portraits emphasises detail in the subject's face, revealing every wrinkle, pimple and strand of hair. The results could never be described as flattering, but they look amazing!

When shooting a sequence of images for HDR or exposure fusion, ideally you should mount your camera on a tripod so it doesn't move between frames – which would result in the images not lining up correctly when you combine them. The exposure increments you use depends how contrasty the scene is. I tend to shoot -2, -1, metered, +1 and +2 stops, though if the scene is very contrasty I may bracket from -3 to +3 stops in full stop increments so I end up with a sequence of seven images.

I normally shoot in aperture priority exposure mode and adjust the exposure between frames using the camera's exposure compensation facility. However, a quicker method is to use your camera's Auto Exposure Bracketing, or to create a custom function specifically for shooting exposure sequences.

To create HDR images you need suitable software. Recent versions of Adobe Photoshop have an HDR option - File>Auto>Merge to HDR. You can also choose Merge to HDR in Adobe Camera Raw and create an HDR image from a sequence of Raw files, which is saved as a DNG file so you can process like a Raw file. I tend to use this method now as it produces very pleasing results (see step-



MEKNES, MOROCCO

There was a whopping 8-stop difference between the interior and exterior of this building so I shot a sequence from 1/125sec to 1 sec at f/16 then used the Merge to HDR option in Adobe Camera Raw to create a composite image.

Canon EOS 5Ds with 24-70mm zoom, various exposures at f/16, ISO 100.



MARRAKECH, MOROCCO

This waterseller was backlit by the setting sun. In a single exposure the sky was totally blown out, so I used in-camera HDR to shoot three frames which were then automatically combined.

Canon EOS 5D MKIII with 70-300mm zoom, various exposures at f/4, ISO 400

by-step, page 62-63), though I have third party HDR software as well – Photomatix Pro (hdrsoft.com) and HDR Efex Pro which is part of the Nik Collection by Google (google.com/nikcollection).

Both are easy to use and produce great results. Photomatix Pro 5 costs £72 for the standalone program with a plug-in for Lightroom or £29.90 for Photomatix Essentials, which comes as a standalone program with a plugin for Photoshop Elements. The Nik Collection by Google costs \$149 and includes a number of other handy programs, including Silver Efex Pro for black & white conversion. If you Google 'HDR software', other options will come up, some of them free, but the above two are the most sophisticated.

Of the two, I prefer HDR Efex Pro as it not only generates a basic HDR image which you can tweak to taste, but it also gives you a number of other versions of that image created using presets so you can choose the one you prefer. There are even black & white HDR presets, which saves you the bother of having to convert the final HDR image to mono – though I tend to create the colour HDR image then convert it to black & white using Silver Efex Pro as it's more versatile. >



DADES VALLEY, MOROCCO

Contrast was so high in this room that it was impossible to record detail in the window opening and the vase in a single frame.

I bracketed 6 frames from -1 to +4 stops then merged them using Photomatix Pro software.

Canon EOS 5D MKIII with 24-70mm zoom, various exposures at f/11, ISO 1600



MEKNES, MOROCCO

The only way to record detail in the wall nearest the camera and that furthest away was by using HDR. Again, I opted for in-camera HDR to save time at the computer.

Canon EOS 5Ds with 24-70mm zoom, various exposures at f/8, ISO 200



HASSAN II MOSQUE, CASABLANCA, MOROCCO

No tripods were allowed here so I leaned against a wall, held the camera as steady as possible and shot a handheld in-camera HDR sequence. It worked fine – all three frames aligned perfectly.

Canon EOS 5Ds with 16-35mm zoom, various exposures at f/9, ISO 400

HDR – STEP BY STEP

My favourite way to create HDR images these days is by using the Merge to HDR option in Adobe Camera Raw (ACR) as it allows me to merge a series of bracketed Raw files then have the benefit of being able to process the final HDR image in ACR as well before exporting it to Photoshop. Here's how it's done.



1/60th second



1/125th second



1/250th second



1/500th second



1/1000th second

STEP 1 Mount your camera on a tripod and compose the scene. Set the exposure mode to Aperture Priority, exposure compensation to -2 stops and take a shot. Repeat with the exposure compensation at -1, 0, +1 and +2 stops. This gives you a series of five frames from -2 stops to +2 stops which in the majority of situations will give you a well exposed sky at one end of the sequence and well exposed shadows at the other.



STEP 2 Select all of the Raw files in the bracket then double click to open them in Adobe Camera Raw (ACR). Once the ACR screen opens,

click on Film Strip above the column of Raw file thumbnails, choose Select All, then choose Merge to HDR. ACR will then merge the images to create an HDR preview. When prompted, click on Merge then choose where you want the Dng file to be saved and click Save.

STEP 3 After a minute or two (how long it takes depends on how fast your computer is) the full size HDR image will appear in the ACR screen. You can then make adjustments to it as you would any Raw file. In this case I increased Clarity a little and also adjusted the



Tone Curve sliders to boost contrast a touch. Once you're happy with the look of the image, click Open Image.

If HDR (tone mapping) seems too surreal for you, or you simply can't get the look you're after, exposure fusion may be the answer. It's actually the same thing, but produces more realistic results and is what I tend to go for. In HDR Efex Pro there's a set of 'realistic' presets that you can use, while in Photomatrix Pro you can choose

Tone Mapping or Exposure Fusion.

Fusing works by assigning weights to the pixels of each image in the sequence according to luminosity, saturation and contrast, then depending on these weights includes or excludes them from the final image. In other words, it takes the best bits from each image and combines them

seamlessly to create a final 'fused' image.

A good example of where exposure fusion comes in handy is when shooting urban scenes, where often all you see is a 'V' of sky, with buildings rising up on either side of the frame to the top corners of the image. Use an ND grad to tone down the sky and you also end up darkening the tops of the buildings. It may be possible to select the darkened parts of the building during post-production and lighten them, but this rarely produces convincing results so it's better to shoot a sequence of exposures and combine them.

Exposure fusion also works well at dawn and dusk even if the scene you're shooting isn't difficult to grad. I often find that even with a 0.9ND hard grad on my lens, bright areas of the sky are still overexposed and the whole image appears overly contrasty. By shooting a sequence of exposures and merging them, this problem is solved, contrast is balanced out and the final image looks much better for it.

If you use this technique in dull weather, when the light is soft and contrast low, the final blended image has a tendency to look rather flat. But this can easily be remedied in Photoshop, using Levels or Curves to boost contrast, or when you convert it to black & white. I use Silver Efex Pro for conversion and usually adjust the Contrast and Structure sliders to get the look I want. The High Structure Presets can also work well.



VINALES VALLEY, CUBA

Re-processing a single Raw file at different exposures then merging them in HDR software is a great way to bring out detail in character portraits like this.

Canon EOS 5D MKIII with 70-300mm zoom, 1/125sec at f/4.5, ISO 800



STEP 4 The HDR image will open in Photoshop where you can make any further tweaks. In this case, there were people in the background of the scene who were moving around as I shot the exposure bracket, so I spent a few minutes cloning out the ghostly figures using the Clone Stamp tool. Once that job was done, the image was ready to convert to black & white, which I did using Silver Efex Pro II.



ISLE OF EIGG, SCOTLAND

Here's the end result. The pic to the lower left shows the basic black & white conversion from the colour HDR image. As you can see, the shot exhibits a full range of detail throughout, even though the sky was very bright and the boat quite dark in the scene itself. I wanted to go for a mean and moody look so I used the Burn Edges tool in Silver Efex Pro to darken the sky and also darken the sides and bottom of the image to focus attention on the boat.

Canon EOS 5Ds with 24-70mm zoom, various exposures at f/8, ISO400



ABANDONED CROFT, ISLE OF EIGG, SCOTLAND

This set of images shows the kind of result you can expect from in-camera HDR. I used the Auto setting of my Canon EOS 5Ds so it chose the exposure increments for the bracket, as shown. The final composite image contains far more detail than I could ever have achieved in a single exposure.

Canon EOS 5Ds with 16-35mm zoom, tripod, various exposures at f/11, ISO100

USING IN-CAMERA HDR

Some digital cameras have a built-in HDR mode that automatically shoots a sequence of images, then combines them. My Canon EOS 5D MKIII and 5Ds both have this facility and I've used it on a number of occasions with great success. As well as allowing you to choose the increments for the exposure bracket, you can also choose whether you want a natural looking HDR image, or go for something more creative. I tend to stick with the natural setting as it produces images similar to exposure fusion software. It's a great way to deal with high contrast situations. The only slight downside of in-camera HDR is that even if you're shooting in Raw, the final HDR image will be a Jpeg. It's not a major problem though as you can combine the Raw files created by the camera later using HDR software – though I find the Jpeg is usually more than good enough.



1 30 seconds



4 seconds



1/2 second

URBAN EXPLORATION

If you are a thrill-seeker who likes the idea of visiting old and abandoned places then this month's photography project may be just too tempting to ignore. **Tim Daly** maps out the possibilities.

All images © Tim Daly

Easily the biggest subject to emerge within photography over the last five years is urban exploration, a way of making work where your own experience on location is as important as the pictures you create.

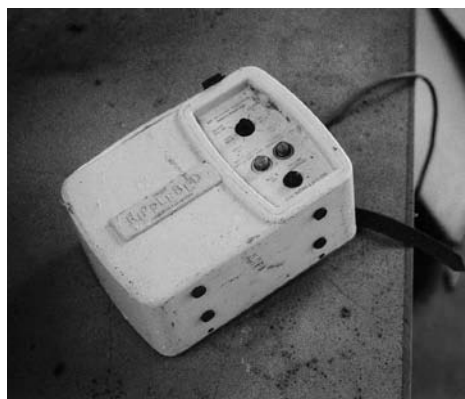
Inspired by films such as *The Blair Witch Project* and Danny Boyle's post-apocalyptic classic *28 Days Later*, urban explorers look to industrial ruins, derelict hospitals and anything that looks abandoned for their creativity-thrill

combination. Together with the rise of social networking and photo-sharing, there are now more urban explorers than ever before posting images and experiences online, generously sharing location, access and subject details among a worldwide network of photographers.

For this project I'm asking you to look for a location near where you live and see if you can summon enough courage to walk around an empty, eerie building and – most importantly – create pictures that capture the atmosphere.

SECTION 1: SUBJECT IDEAS

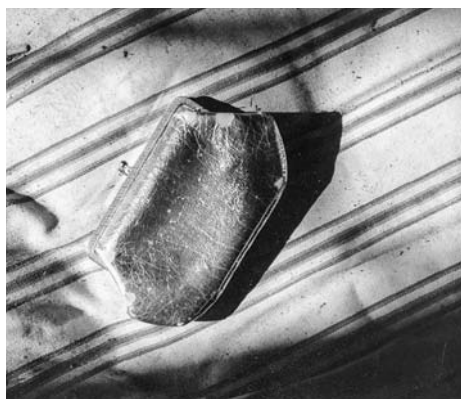
Most locations will contain a wide range of scattered and derelict matter, so it's important not to overlook simple items that could tell a very powerful story. Work in a forensic manner, excluding nothing from your scrutiny and shooting everything that catches your attention.



1 EQUIPMENT

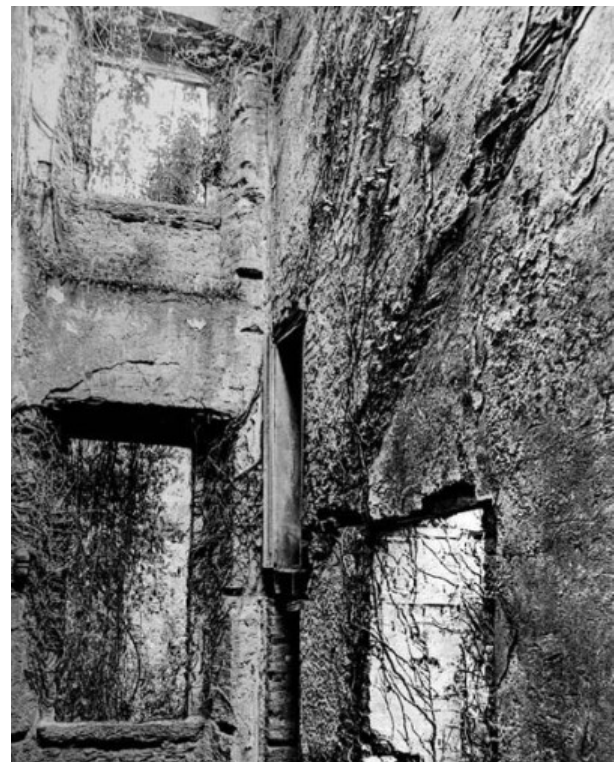
What's left behind can often paint a richly detailed picture of the past, so it's important to look for things that may be from a different era, especially if they are visually interesting like this example. Don't be reluctant to move things around if they are not in exactly the right position, you can approach this kind of photography like location still life and move everything until it looks right.

For further inspiration look at the photographs of Simon Larbalestier and his fascination with textured, forgotten objects.



2 PERSONAL EFFECTS

If you can find any abandoned belongings, this introduces a strong storytelling strand in your work. We can't help but imagine who these items belonged to, what life the owners had led and where they are now, as this example of a gold purse left in a hospital shows. For further inspiration look at photographer Eugene Richards' wonderful large format book *The Blue Room*, which is a collection of abandoned and forgotten houses in western America. Richards keeps a keen eye out for personal effects such as clothes, spooky dolls and family photographs.



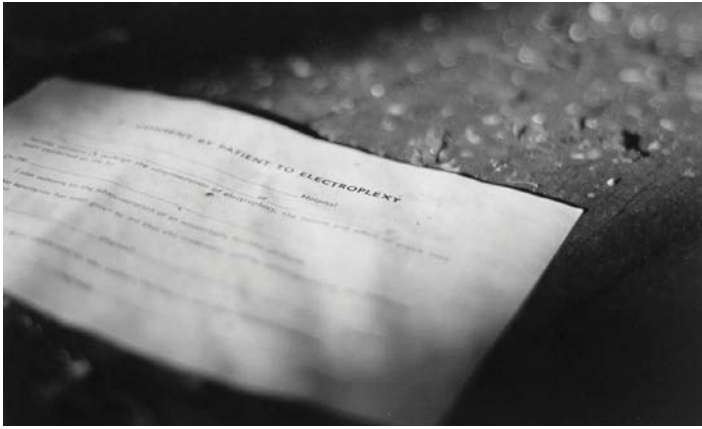
3 ABANDONED TO THE ELEMENTS

External to your chosen venue will be the outer skin of the building, richly weathered and slowly ruined by the elements. Look out for water damaged surfaces and especially crumbling textures that can be later enhanced with your photo-editor's Clarity tool, as this example of an abandoned hospital in Ireland shows. Work with the Clarity tool to bring up the surface texture and sharpness of materials.

INSPIRATIONAL QUOTE

'The human race is, and always has been, ruin-minded. The literature of all ages has found beauty in the dark and violent forces, physical and spiritual. Yet there is room for all approaches in that ruin-wilderness.'

– Rose Macaulay



4 DOCUMENTS

Scraps of paper and office ephemera may seem too trivial and two-dimensional to shoot effectively, but with a few tricks up your sleeve you can get them to look visually arresting, like this example. Get close and frame the most important bits of your subject. Use your widest aperture to blur out any non-essential details and give emphasis to the area that is most important. Consider tilting your shooting position to create diagonals and a more dynamic composition.

For inspiration, look at the photographs of Alberlardo Morell, especially his images of books.



5 APPROPRIATED

All ruins become overgrown, then in time become restored or redeveloped. In between ruin and salvation, some places become reclaimed by artists who use the building as a blank canvas for expressing their ideas. While graffiti has its own secretive scene, there may be other groups and users who take a different approach to making the space their own, as this example shows.

Look for unusual signs and symbols and, if you've got permission, why not try to make your own marks on the place as well? American artist John Divola painted first then photographed his work in ruined places and is well worth a look.

SECTION 2: WARTIME RUINS

A different way of approaching urban exploration is to work within a larger theme, such as wartime ruins.

Across Europe there are plenty of abandoned forts, gun emplacements, airfields and barracks still standing the test of time.



DO YOUR RESEARCH FIRST

Local newspapers and amateur historians are an excellent place to begin your research into an interesting location. Start by collecting as many historical photographs as you can lay your hands on, as this will help you identify the significance of what remains. Look online and within special interest blogs to see what you can unearth too.

Next, try to read as much information that is available, checking first at your local library to see if there are any local history groups that specialise in your chosen subject.

This example was shot in a now derelict airfield in Shropshire, where barracks and Nissen huts are still crumbling from the Second World War.



SHOW THE TRANSFORMATION

Many abandoned places are a montage of old and new and man-made against the natural world. Make sure you show this collision in your photographs, so your audience can fully appreciate the extent of the ruin. Experiment with long shots and wider scene-setting images to get the best atmospheric feeling from the site. You may also want to choose a special time of day to shoot when you know that the light will be in the right place. In this example, shot in the morning, I knew sunlight would rake across the building and so show off more of its texture.



DISAPPEARING TRACES

A good way to prepare yourself for making such a history project is to fully understand the potential of your editing tools before you embark on a shoot. Once equipped with a clear knowledge of what you can enhance in post-production, you can shoot things you would previously have left well alone.

This example of a crumbling hand painted sign was barely visible on the wall, but I was able to emphasise it later on by using Lightroom's versatile black and white mixer tools. Faint colours can be made much more dominant than they were on location.

SECTION 3: AN INDUSTRIAL INSTALLATION

As the world moves away from climate change-inducing technology, so there will be a growing abandonment of heavy industrial sites and installations. For the urban explorer, however, they offer a great opportunity to create work.



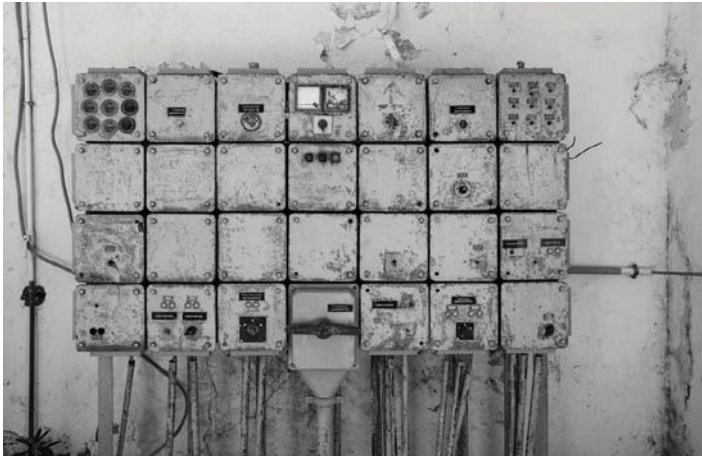
PLANT AND BUILDING

Tackling a large complex of buildings on an industrial estate can be an overwhelming task, so be realistic about your first shoot. Treat this as a scoping exercise, shooting reference images that you can later reflect on and use to plan a more focused second visit.

Make sure you've got the right kind of lenses to tackle the scale

of such a site, with a wideangle especially useful for creating space within the shot. Use your lens to make the image as dynamic as possible, creating diagonal lines and shapes as shown.

For inspiration, look at the epic work of Bernd and Hilla Becher, master photographers of industrial buildings and installations.



OPERATING GEAR

Keep a lookout for abandoned kit or operating equipment, especially if it looks unusual and has the patina of age. Metal switchgear, cabling and anything with dials or gauges make for interesting subjects. If you treat such subjects as textural details rather than the main scene-stealers, you will be inclined to shoot everything that has potential. Using your own shooting position and lenses, approach this kind of shot like a compositional challenge – see if you can make a really eye-catching image out of something mundane, as this example of an electrical switchboard shows.



LOOK OUT FOR THE UNUSUAL

To employees, places of work have a familiar logic in their arrangement and organisation, but not to the outsider. Keep a lookout for visually unusual situations, like this example, and treat the exercise as fact-gathering and collecting evidence that you can later reflect on, arrange and organise. Sometimes, these unexpected scenes may grow into a bigger series, blowing you off your original course – but this always makes for stronger work, so go with the flow.

PROJECT OUTCOME

Aim to create your own personal take on your chosen site and try not to repeat what's already visible on an urban exploration website. With the speed of social media, you are unlikely to be the first or the last photographer to visit your chosen place, so make your work stand out, like this example from a large scale hospital complex.

If you've made good work, why not join the community and post your report on one of the urban exploration sites?

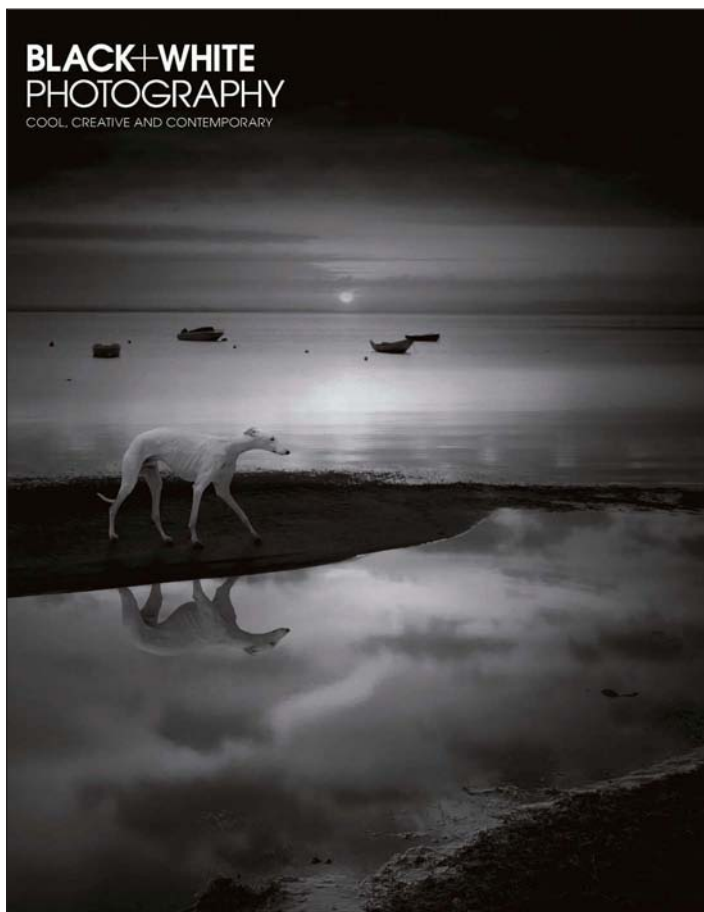


URBAN EXPLORATION SITES

▣ **28dayslater.co.uk:** One of the first and biggest urban exploration sharing sites that will give you a real flavour of the scene.

▣ **theurbanexplorer.co.uk:** Another richly detailed sharing site, with some great research and contributions from the community.

▣ **timdaly.com**



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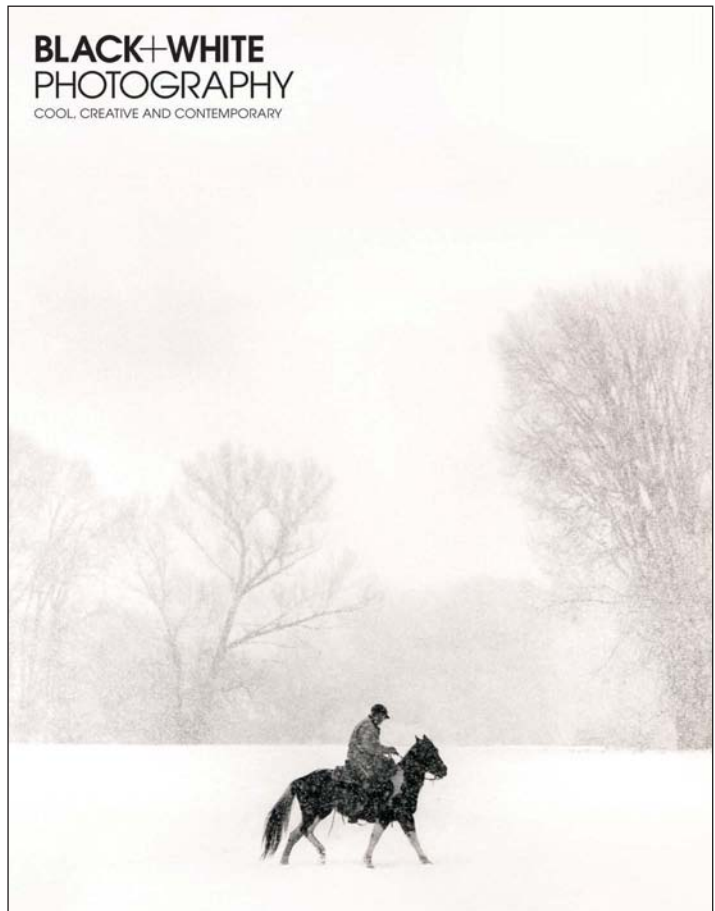
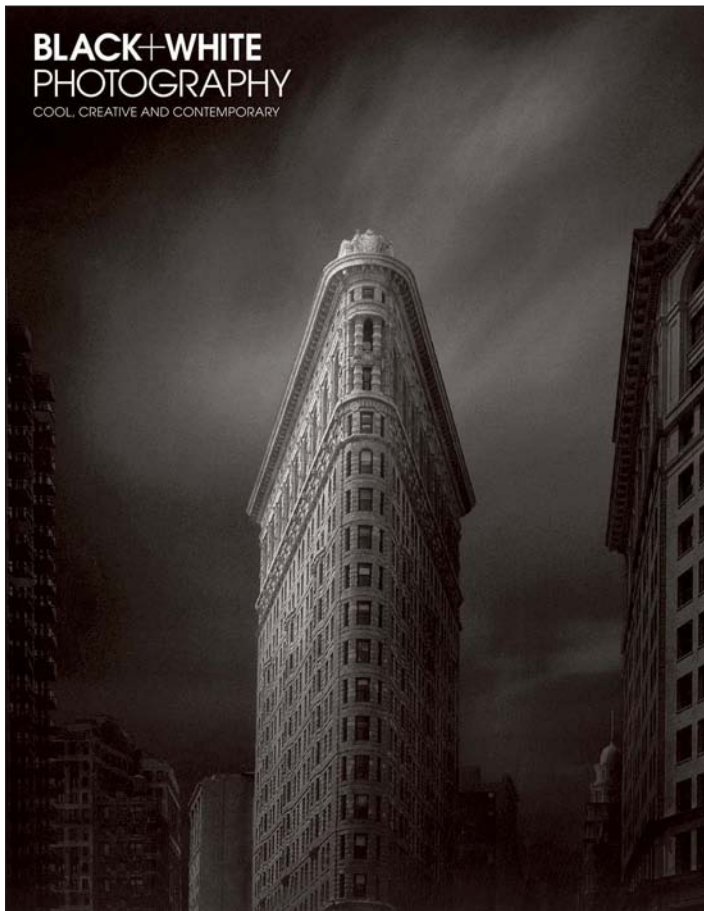
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All images © Andy Luck

Panasonic have established a reputation with their micro four-thirds cameras of providing near DSLR image quality, but from a camera and lens system that offers a substantial weight and size saving over conventional APSC or full-frame cameras.

However, Panasonic's flagship GH series cameras, such as the GH3 and the latest GH4, have grown to be close to entry-level DSLR cameras in size and weight. Meanwhile, slightly lower down the product line but very nearly as well specified, Panasonic's G series cameras have stayed faithful to the original G1 design concept, packing a lot of capability into a petite body that's easy to live with.

The latest G series model to reach *B+W* for test is the G7, which tips the scales at a mere 410g, including body, battery and SD card. At a diminutive 124 x 86 x 77mm, it is by any standards a small camera for an interchangeable lens model.



PANASONIC DMC-G7

£539

(with 14-42mm lens)

Panasonic's latest camera in the G series is packed with useful features, as **Andy Luck** discovers – it's light, it's small and it's quiet as a mouse...

Like the original G1, the G7 is also a very powerful and practical camera and includes a built in pop-up flash where the pentaprism would be on a conventional DSLR.

The camera feels good in the hand with a sensible grip to give purchase. Build quality is good and there is a certain charm to the plain workaday look that is less likely to attract attention,

which could be an advantage for travel or street photography.

Like the original G1, the G7 also features the very useful fully articulating LCD screen, a 3in touchscreen in the G7's case. The electronic live viewfinder is also excellent and enjoys a 100% field of view, something that can't be had from the majority of optical viewfinder equipped cameras at this level.

The sensor resolution has not increased from the 16Mp of the G6, but with the new Venus Engine Processor image quality is very good, bearing in mind the small 17.3mm x 13mm Live MOS sensor and an impressive range of sensitivities from ISO 100 to ISO 25600 are available.

However, Panasonic's real selling point with the G7 is (as



STATUE

Super telephoto lenses that can give good background blur are much smaller, lighter and easier to carry with the micro four-thirds system than with conventional DSLR camera systems.

Panasonic G7, Lumix G Vario 100-300mm lens, 1/800sec at f/5, ISO 200



FALLOW DEER

Moving subjects are easy to capture thanks to Panasonic's new Depth From Defocus AF system which is quick and accurate.

Panasonic G7, Lumix G Vario 100-300mm lens, 1/640sec at f/16, ISO 1000



their literature points out) in making the world of 4K 'available to all'. Offering 4K video at this level is indeed quite significant. Both movies and stills from 4K footage are on offer. The latter is more significant than you might think, as the stills from 4K video are a decent 8Mb large. This is big enough to make a decent A4 print.

It's easy to capture difficult or unpredictable moments in time too, as you can simply scroll through 30 frames per second of video to select the exact frame that captures the instant of the action you were after.

The focus system of the G7 is also very impressive and uses Panasonic's Depth From Defocus (DFD) autofocus technology. Conventional autofocus works by using the

LIKES

- ▶ **Small size**
- ▶ **4K video**
- ▶ **OLED EVF**
- ▶ **Stills from 4K video**
- ▶ **Articulating touchscreen**

DISLIKES

- ▶ **16Mp is starting to look limited for stills**

contrast in an image, whereas DFD ingeniously uses the known depth of field of all the Panasonic lenses to achieve perfect focus in record time. This new system has a claimed AF speed of up to 0.07 seconds and enables a fast burst shooting speed with full AF tracking of 7 frames per second, which again is very impressive at this level. DFD focus also improves continuous focusing when shooting video.

It is as a hybrid camera that the G7 works best and Panasonic have made every effort to include features that appeal to still and video shooters. It's also nice to see that just as you can take stills from video, you can also create video from stills with Time Lapse Shot and Stop Motion Animation features built in.

Stills shooting is well catered for and in addition to the novel stills from 4K mode mentioned above there is a silent electronic shutter mode on tap too, making this camera ideal for events footage where a shutter sound would be intrusive. In addition, 22 creative filters are available to add effects to images in

TECHNICAL SPECIFICATIONS

Sensor	Micro-four thirds, 16Mp
Resolution	4592 x 3448
File formats	Jpeg, Raw, MPO, AVCHD, MP4
ISO	100 to 25600
Shutter speeds	1 to 1/16000
Metering system	1728-zone multi-pattern sensing system
HD movie mode	4K
Monitor	3in, 1,040,000 dots, fully articulating touchscreen
Flash	Built-in TTL GN8
Storage	SD Memory Card, SDHC Memory Card, SDXC Memory
Size	124 x 86.2 x 77.4mm
Weight	365g



'It fully lives up to the seven years of development since the original G1.'

camera and built in Wi-Fi makes it easy to share images you have created via social media sites.

Panasonic have also included an improved Creative 360 degree panorama feature on the G7.

VERDICT

The G7 has a simple, uncomplicated look, but it fully lives up to the seven years of development since the original G1, with an amazing feature set for the money, including excellent, vibrant 4K video and the ability to take stills from 4K, while the price and compact body size add to an attractive package.

RATINGS

▶ HANDLING	94%
▶ PERFORMANCE	95%
▶ SPECIFICATION	94%
▶ VALUE FOR MONEY	94%

94%
OVERALL



PINE FOREST

The Panasonic G7 provides relatively noise free images even at higher sensitivities.

Panasonic G7 with Lumix G Vario 7-14mm lens, 1/4000sec at f/5.6, ISO 3200

THE SMART GUIDE TO PHOTOGRAPHY

Capturing movement with your phone is a skill that is made easier by modern technology, as long as you know how to use it. **Tim Clinch** explains how to get the best results without over-complicating matters.

▶ timclinchphotography.com



1



2

72
B+W

Last month I talked about the benefits of slowing down when we're taking pictures, and how I have discovered that one of the ways I've found to slow down when using my phone is to take more pictures to make sure I get what I want. Seeing a shot that you think could look good and, instead of taking a picture and moving on...waiting. Hanging around to see if something happens – if someone walks through a picture to add interest, for example. Well here's a tip that I discovered

the other day that can be useful if you want to capture movement.

I was in a bar in Seville in Spain and, loving the strong black & white patterned tiles on the floor, decided to take a picture. The owner of the bar was bustling around, clearing tables and generally tidying up and, remembering my own advice, I decided to wait till he walked through my picture. My thumb must have lingered a little longer than usual on the button because, as he crossed through my field of view, my iPhone erupted into a blur and,

before I knew it had taken about 10 shots!

I discovered that this is one of the 'hidden' delights of upgrading to the latest IOS (something I recommend you check, and do, regularly). Simply by holding your thumb/finger on the trigger button while using the native camera enables Burst Mode, giving you a blistering 10 frames a second, ensuring that you capture exactly the image you want. This is particularly useful in situations where there is a lot of movement – for example, in street photography.



3



4

I went online to discover more about this and in the process, discovered another neat little function that Apple have, for some reason, kept quiet about. Again, when using the native camera (which I do nearly all the time, importing my images into different apps when I want to process), a square yellow box appears on your screen. This is the 'focus' box that you simply tap on to focus on a particular point in your image. What I'm finding more and more useful however is the brightness slider that appears at the side of this. Simply swipe up and down on the screen to increase or decrease exposure. I find this particularly useful when shooting at night.

THE PICTURES

Well, no.1 is not the picture that I shot in the bar in Seville, but one I took a minute or two later. The problem was that the Burst Mode is so effective that it stopped all the movement, so I shot another one to get the blur, which I preferred.

No.2 is a perfect example of how the Burst Mode can help you get your subject right where you want them, in this case, smack bang in the middle of the frame. I saw the little boy was about to enter my picture and simply held the button down, chose the best image and got rid of the rest. Wrong? Not for me... just some digital discipline.

Nos.3 and 4 shot in Seville, and 5 and 6 taken at my local railway station in Bulgaria, are examples of making sure you get exactly what you want by waiting. In these cases, only a few seconds, but in each picture, although I'd seen the shot and knew it was going to be nice, waiting and taking a second shot has made them both stronger.

Nos.7 and 8 are the exception that proves the rule. Shot 7 of a balloon seller in Thessaloniki in Greece, is a picture that I really like. No. 8, shot a moment later, has lost all the feel of the first picture, is crowded and much weaker. So it doesn't always work!

No.9...well, I'm not the world's biggest cat fan, but always grudgingly respectful when I see them perform some outlandish feat of dexterity. I could see that this little chap had seen something rustling in the branches of the tree. I waited and, sure enough, he sprung vertically up the tree. I'm delighted to say that the bird he was after flew out of harm's way and my favourite result was the outcome: Cat-0, Bird-1...



CHECKOUT

As compact cameras improve with top-end technology and stunning lenses there's never been a better time to think about something smaller. **Daniel Calder** looks at six of the best high-end compact cameras currently available.



SONY CYBERSHOT RX100 IV

Best for...Portability

The Sony Cybershot RX100 IV is genuinely pocket-sized and packs an amazing visual punch whether it's set to capture stills or video. It's the perfect point-and-shoot camera for those who value portability, discretion, cutting-edge technology and outstanding results. The neat, smooth exterior conceals a pop-up flash and a retractable electronic viewfinder. Inside is a 1in stacked CMOS sensor, while on the outside there's a Zeiss 24-70mm lens with image stabilisation. The stacked sensor helps the camera to achieve continuous shooting speeds of up to 16fps, and record movie clips as fast as 1000fps. There's also 4K movie recording, which uses a combination of digital and optical image stabilisation to practically eliminate camera shake.

On the flipside, a lack of external control dials means you'll have to trawl through the menu before saving your preferred set-ups to one of three Memory recall buttons. Alternatively, you can rely on the 12 function buttons to change settings quickly.



The Sony RX100 IV is packed with technology yet small enough to fit in a pocket.

LIKES

- ▶ 4K movie recording
- ▶ A truly compact camera
- ▶ Stunning image stabilisation for movies and stills
- ▶ 1/32000sec electronic shutter speed

DISLIKES

- ▶ Limited zoom range
- ▶ Lack of physical manual control dials

TECH SPECS

Effective pixels 20.1 million
Sensor size 1 Type (13.2 x 8.8mm) CMOS
Focal length 24-70mm
Aperture f/1.8-f/2.8
Viewfinder Electronic (2,359K dots OLED)
LCD monitor 3in, 1,228K dots, 180° tilting
Dimensions 101.6 x 58.1 x 41mm
Weight 298g
Guide price £440
Contact sony.co.uk



LEICA Q

Best for...Design

Beautiful but eye-wateringly expensive, the Leica Q is built in Germany and truly worthy of the famous red dot logo. It marries thoughtful design with a full-frame sensor and a fast Summilux 28mm fixed lens for extraordinary picture quality. It takes Leica's heritage and blends it seamlessly with the technology of today by including a touchscreen LCD monitor, super-sharp electronic viewfinder and Wi-Fi connectivity.

If 28mm seems too wide, the focal length can be cropped before shooting to 35mm and 50mm framings (but with a loss in file size). Manual shooting is a pleasure as Leica has stripped away the non-essentials to leave only two physical dials, one for shutter speed and the other for exposure compensation and two lens rings for setting the aperture and manual focus.

Still, no camera is perfect and the Leica Q is a little large and heavy to be accurately called a compact, but it's certainly more portable than a DSLR.

Full manual control of the Leica Q is achieved through two dials on the top plate and two lens rings.



LIKES

- ▶ Fast, fixed lens
- ▶ Full-frame sensor
- ▶ Thoughtful, pared down design
- ▶ 3.68 million dot electronic viewfinder

DISLIKES

- ▶ Price
- ▶ No 4K movie mode

TECH SPECS

Effective pixels 24 million
Sensor size Full-frame (36 x 24mm) CMOS
Focal length 28mm
Aperture f/1.7
Viewfinder Electronic (3,680K dots)
LCD monitor 3in, touchscreen, 1040K dots, fixed
Dimensions 130 x 80 x 93mm
Weight 640g
Guide price £2,900
Contact leica-camera.com



FUJIFILM X100 T

Best for...Handling

The popular retro-style Fujifilm X100 T is packed with future-proof features and is hugely enjoyable to use. It's not particularly cheap, but with plenty of dedicated dials and lens rings it offers similar manual controls to the Leica Q, at a fraction of the cost.

The X100 T sports a large, APS-C sensor and a fast, fixed 23mm lens. But that's not the whole story as wide and tele conversion lens attachments can be purchased separately. One unique innovation of the X100 T is the hybrid viewfinder, which allows you to flick between an optical (OVF) and electronic (EVF) viewfinder. By displaying an enlarged electronic image of the focus area in the bottom corner of the OVF to assist manual focusing, Fujifilm has invented the world's first electronic rangefinder.

Among many other strong features, there's also a silent 1/32000sec electronic shutter, USB charging, Wi-Fi and various classic film simulations.

The Fujifilm X100T combines a host of innovative features in a retro-styled chassis.



'By displaying an enlarged electronic image of the focus area in the bottom corner of the OVF to assist manual focusing, Fujifilm has invented the world's first electronic rangefinder.'

LIKES

- ▶ Large, APS-C sensor
- ▶ Hybrid optical viewfinder
- ▶ Conversion lens attachments
- ▶ Fast (1/32000sec), silent electronic shutter

DISLIKES

- ▶ Relatively low pixel count
- ▶ No 4K movie recording

TECH SPECS

Effective pixels 16.3 million
Sensor size APS-C (23.6 x 15.6mm) CMOS II
Focal length 23mm
Aperture f/2
Viewfinder Hybrid (2,360K dots)
LCD monitor 3in, 1040K dots, fixed
Dimensions 126.5 x 74.4 x 52.4mm
Weight 440g
Guide price £800
Contact fujifilm.eu.uk



PANASONIC DMC LX100

Best for...Video

At around £500, the Panasonic DMC LX100 offers remarkable value. Although the device is on the smaller side of the compact camera scale it manages to cram in a micro four-thirds sensor and a 3.1x Leica DC Vario-Summilux optical zoom. The 24-75mm range may be slightly disappointing for some, but the inclusion of mechanical stabilisation is a plus.

The electronic viewfinder is crisp and offers 100% coverage, but to save space on the body there is no built-in flash. A combination of dials and lens rings offers full manual control, without having to dip into the menu systems. Another creative feature is a switch just above the lens to flick between different ratios (4:3, 3:2, 16:9 and 1:1).

So far, so good, but it's in the video mode that the LX100 truly shines, as it records 4K movies with full manual control while possessing the ability to extract 8Mp stills from the footage.

The Panasonic DMC LX100 crams a micro four-thirds sensor into its compact shell.



LIKES

- ▶ Fast, Leica 3.1x zoom lens
- ▶ 4K video recording
- ▶ Burst shooting of 11fps
- ▶ Wi-Fi connectivity

DISLIKES

- ▶ No touchscreen or articulated LCD
- ▶ No built-in flash

TECH SPECS

Effective pixels 12.8 million
Sensor size Four-thirds type (1.33in) MOS
Focal length 24-75mm
Aperture f/1.7-f/2.8
Viewfinder Electronic (2,764K dots)
LCD monitor 3in, 921K dots, fixed
Dimensions 114.8 x 66.2 x 55mm
Weight 393g
Guide price £500
Contact panasonic.com



CANON POWERSHOT G5 X

Best for...Value

With its blocky industrial design, the Canon Powershot G5 X will no doubt appeal to photographers who want a compact to look like a 35mm camera and not a sleek piece of future technology or a mobile phone. But that's not to say this is an old fashioned piece of kit, far from it, as it manages to keep pace with the latest developments in technology (except for 4K movie recording) while bettering many of its rivals on price.

The G5 X is relatively small and lightweight for a high-end compact. It boasts a fast, 4.2x zoom lens with a 35mm equivalent range of 24-100mm, which should cover most eventualities. There's also an impressive 2.36 million dot electronic viewfinder (with 100% coverage) and an articulated LCD monitor with touchscreen capabilities.

The G5 X features a lens ring and plenty of dials for DSLR-like control, while also benefitting from image stabilisation, Wi-Fi connectivity and USB or adaptor charging.

The articulated LCD screen on the Canon G5 X enables tricky shots to be taken comfortably.



LIKES

- ▶ Fast, 4.2x optical zoom lens
- ▶ Established range of accessories
- ▶ Built-in electronic viewfinder with 100% coverage
- ▶ Fully articulated, touchscreen LCD monitor

DISLIKES

- ▶ No 4K movie recording
- ▶ Continuous shooting rate of 5.9fps

TECH SPECS

Effective pixels 20.2 million
Sensor size 1in CMOS
Focal length 24-100mm
Aperture f/1.8-f/2.8
Viewfinder Electronic (2,360K dots OLED)
LCD monitor 3in, touchscreen, 1040K dots, vari-angle
Dimensions 112.4 x 76.4 x 44.2mm
Weight 377g
Guide price £630
Contact canon.co.uk



SIGMA QUATTRO DP3

Best for...Portraits

Undeniably quirky, the Sigma Quattro DP3 sports a fixed 50mm lens and looks like no other camera on the market. Elongated in design, it finishes with a curbed, deeply sculpted handle. A control ring surrounds the shutter button, allowing the aperture or shutter speed to be set, while a second dial adjusts aperture or exposure compensation. The LCD monitor is a little underwhelming, with 920K dots, and with no built-in viewfinder you might find yourself paying extra for an optical viewfinder. There is no movie mode and continuous shooting is a disappointing 4.5fps.

Outstanding Raw picture quality at low ISO is the camera's saving grace, thanks to the Foveon X3 Quattro sensor. This makes it a great portrait camera, producing results that far exceed compact camera expectations. Even the weakness of noisy images at high ISO is overcome by switching to the black & white filter to capture digital images with an analogue look.

'Outstanding Raw picture quality at low ISO is the camera's saving grace, thanks to the Foveon X3 Quattro sensor.'



The Sigma Quattro DP3 has a built-in curved handle.

LIKES

- ▶ Unique Foveon X3 Quattro sensor
- ▶ Outstanding Raw images at low ISO
- ▶ Optional 90mm conversion lens

DISLIKES

- ▶ No movie mode
- ▶ No built-in viewfinder
- ▶ Must use Sigma Photo Pro for Raw processing

TECH SPECS

Effective pixels 39 million
Sensor size APS-C (23.5 x 15.7mm) CMOS
Focal length 50mm
Aperture f/2.8
Viewfinder Electronic (2,764K dots)
LCD monitor 3in, 920K dots, fixed
Dimensions 161.4 x 67 x 101.8mm
Weight 465g
Guide price £740
Contact sigma-imaging-uk.com

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A FORTNIGHT AT F/8

The great Don McCullin led the way in photojournalism in the 1960s and 70s with his powerful and heartbreaking imagery of wars and conflicts. Here **Tim Clinch** pays homage to the man who changed the perception of photography.

There are very few people these days who, when they speak, I listen, but Don McCullin is one of them. He doesn't speak very often. His interviews are few and far between but, when he does speak, he usually has something important to say.

In a *Guardian* article of 27 November 2015 by arts correspondent Mark Brown, taken from a discussion with artist and film maker Isaac Julien, McCullin is quoted: '...the digital revolution meant viewers could no longer trust the truthfulness of images they see.' He added that photography had been 'hijacked' because 'the digital cameras are extraordinary. I have a darkroom and I still process film but digital

photography can be a totally lying kind of experience, you can move anything you want ... the whole thing can't be trusted really.'

I've always had a special spot in my heart for people who changed the way I thought about things. Jimi Hendrix changed the way I thought about music; Picasso changed the way I thought about painting; Elizabeth David changed the way I thought about food and (among others) Don McCullin changed the way I thought about photography.

For people of my generation, McCullin's importance cannot be overstated. His images from the Vietnam war and the conflict in Northern Ireland in particular are burned on my brain like a firebrand. They were not easy

viewing. They showed suffering and pain and heartbreak in a way that nobody had done before. They mattered. They hurt.

One of the biggest compliments paid to McCullin's work is the fact that in 1982 the British Government refused to grant him a press pass to cover the Falklands War, claiming that 'the boat was full'. To this day he believes it was because the Thatcher government felt his images might be too disturbing politically. So for someone as important as him to say this about digital photography should be a real wake-up call.

Is it true? I don't know, but I hope not. The sincerity

McCullin showed us was never false. He embodied the meaning of the phrase 'photojournalist'. His work was never intended for the pristine, privileged walls of exclusive Mayfair art galleries.

He talks about his discomfort at being called an 'artist' later in the interview. 'I've always thought photography is not so much of an art form but a way of communicating and passing on information,' he says. 'I'm quite happy to be called a photographer. All of a sudden the art world has caught up with photography and they are trying to hijack us.'

Sadly, this is very true these days. So often I get the feeling that the thing the photographer is aiming towards is his own 'one man show' somewhere –





beautifully framed and presented prints for sale, rather than the simple truth of journalism.

The debate about digital photography will go on for a long time. Photography has always been manipulative. These days the ways to manipulate it are not

only much easier to do, but are open to just about anyone. Does this diminish it? In my mind it can, but not nearly as much as the blurring of the lines between photography and art...

I'll leave you with the quote that sums him up best for me, from

his book *Sleeping with Ghosts: A Life's Work in Photography*: 'Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures.'

WHAT TIM DID THIS MONTH

Well...what pictures to choose when you've written about one of your heroes? In honour of Mr McCullin, who nowadays shoots rather lovely landscapes, I've chosen three of my own. I've always struggled with landscape photography and found it difficult. These pictures were all taken on the west coast of Scotland and, I promise you, are absolutely no indication of my photographic skills. It is simply one of the most beautiful parts of the world I have ever visited. I got up at dawn, pointed my camera vaguely in the right direction and came up with these.

Just go there and, along with some magnificent whisky, I can guarantee you some great pictures.

The photographer this month? Well it has to be McCullin and, as a great starting point, the wonderful 2012 documentary film about him directed by David and Jacqui Morris, entitled *McCullin*. For the first time, McCullin speaks candidly about his three-decade career covering wars and humanitarian disasters on virtually every continent, and the photographs that often defined historic moments. Highly recommended.



60-SECOND EXPOSURE

All images © Serge Krouglikoff

He left his home country at the age of 21 with no money but plenty of ambition. Soon afterwards **Serge Krouglikoff** was shooting campaigns for, among others, *Vogue*, Mercedes and *Harper's Bazaar*. Tracy Hallett hears his story.

I took up photography because...

I was inspired by my father, who was a keen amateur photographer – he gave me an Olympus Pen for my 10th birthday and I never looked back.

Tell us about your favourite photographic themes.

*To begin with I had a great passion for photographing people, which led to fashion and advertising work for L'Oreal, Selfridges, Mercedes and Harrods, as well as magazines such as *Vogue*, *Harper's Bazaar* and *Marie-Claire*. But when I moved back to southern France, having lived in London for a while, I rediscovered a passion for the local wildlife, in particular the wild horses, flamingos and bulls of the Camargue.*

Name one item that every photographer should own.

A 24-70mm zoom lens is perfect for most situations.

What's the biggest risk you have taken as a photographer?

I left France at the age of 21 with no money and headed to London with the intention of becoming a photographer. I was young, passionate, determined and hungry! I secured a job assisting photographers in a big studio, which is where I got my first taste of fashion. Having assisted a few fashion photographers, I became a freelance photographer, with a studio in Covent Garden. I travelled around the world shooting editorial and advertising campaigns, as well photographing a number of celebrities.

Do you have a photographic habit that you wish you could shake?

I am a perfectionist, which can be time-consuming but also beneficial. Back in the 1980s I was commissioned to photograph a well-known actress, but the editor I was working for only wanted to book a studio for the afternoon. I explained that I needed the morning to set up my equipment, but she assured me that there would be plenty of time while the actress was having her hair and make-up done. When the actress arrived with her hair and make-up already fixed, the lighting wasn't ready and she threatened to walk out if we didn't start shooting immediately. I refused to compromise: I told her that if she let me finish my preparations I would make her

look amazing. When she saw the first Polaroid she was delighted, and from then on I became her photographer of choice.

Who has been the greatest influence on your photography?

I really admire Helmut Newton for his provocative yet classy images.

Tell us about a photographic opportunity you have missed.

*I was unable to accept jobs for *Vogue*, L'Oreal and Martini while I was in France doing military service.*

What has been your most embarrassing moment as a photographer?

I locked my studio up for lunch without realising that the model



Stallions, 2014



Camargue festival, 2011

was still inside! When I discovered she was missing I sent my assistant back to check if she was there. Like most insecure young models, she thought I had done it on purpose because I didn't like her!

Tell us your favourite photographic quote.

'You don't take a photograph, you make it' – Ansel Adams.

What, in your opinion, is the greatest photographic discovery of all time?

The Rolleiflex camera revolutionised photography: prior to its invention photographers were using 10x8 or 5x4 plate cameras that were slow and produced very static pictures. The Rolleiflex

allowed photographers to shoot faster, and capture movement more naturally.

What would you say to your younger self?

If you have a passion, go for it!

Which characteristics do you need to become a photographer?

To succeed as a photographer you

need to be dedicated, determined, competitive, ambitious, business-minded, sociable, a team player and, most of all, you need self-belief.

Tell us one thing that most people don't know about you.

I like to watch movies from the 1960s and I own the full James Bond collection.

What is your dream project?

It would be great to photograph all the wild horses worldwide; there is something mysterious and compelling about these animals when they're free. Capturing their spirit, beauty and speed on camera is a challenge, which is why people come back to photograph them time and time again. Just like me, they never tire of trying to obtain the perfect shot.

What single thing would improve your photography?

More time. If I had more hours in the day I would use them to experiment with different techniques and get out and about with my camera.

PROFILE

Following a successful career in fashion and advertising photography, Serge Krouglikoff returned to his native France and fell in love with the wild horses, flamingos and bulls of the Camargue. In order to share his passion and knowledge for photography and wildlife, he founded Create Away, a company specialising in photo tours and workshops.

To see more of Serge's work visit create-away.com. For information about courses or workshops email info@create-away.com



Gypsy festival, 2014



Gypsy festival, 2014

INSPIRATION



SAMSUNG SMARTSHOTS

The one camera you always have with you is on your phone, and we want to see the pictures you take when the moment is right and you can't resist a shot.

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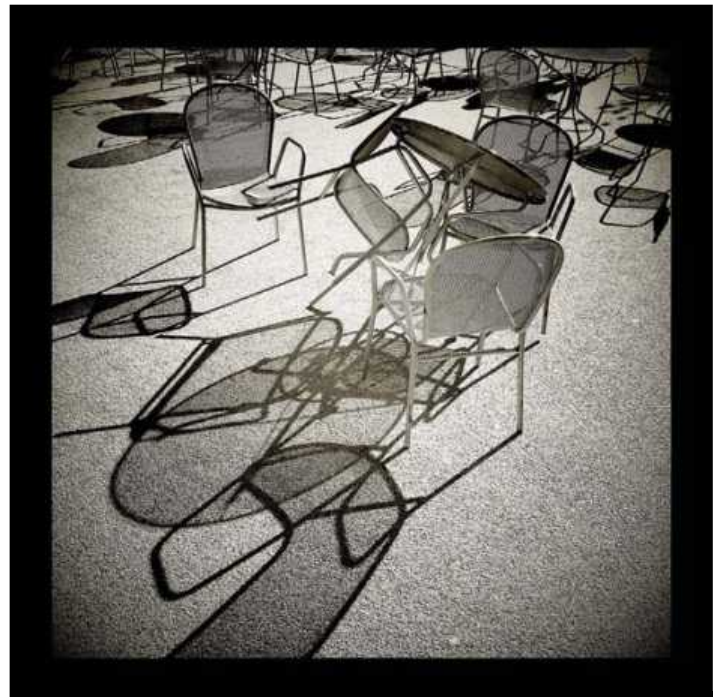
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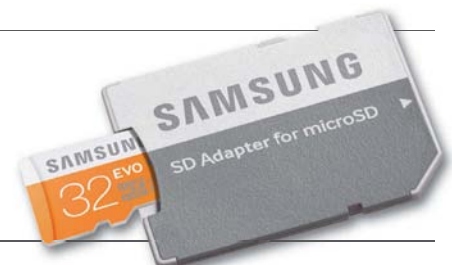
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6th-9th (1 Place)

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12th-17th (1 Place)

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20th - 27th

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Oct 24th - 26th (2 Places)

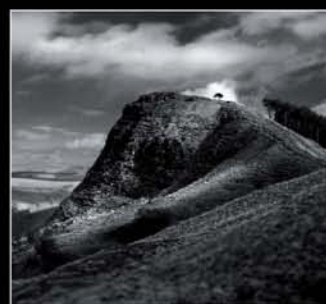
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LEICA M (TYP 262)

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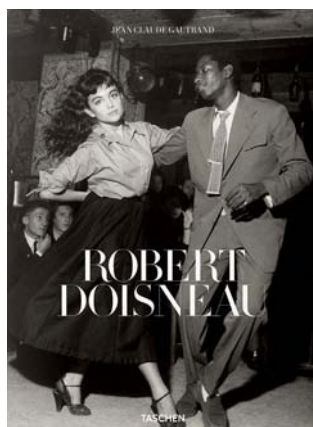
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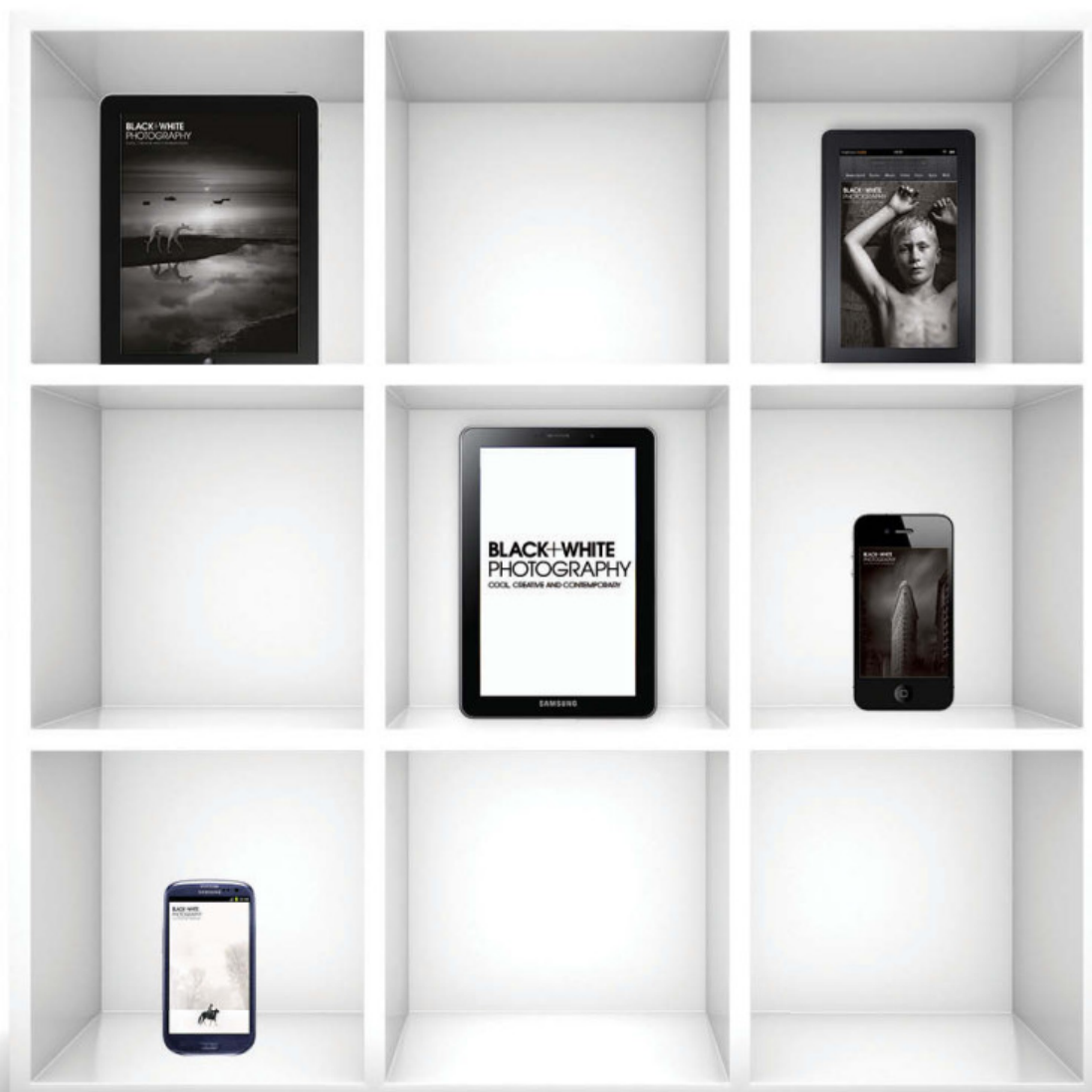


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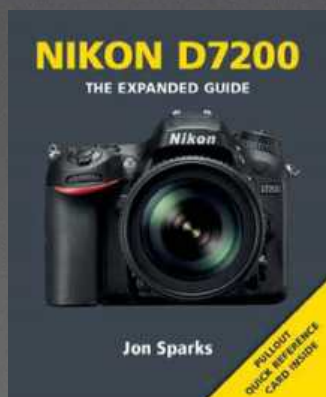
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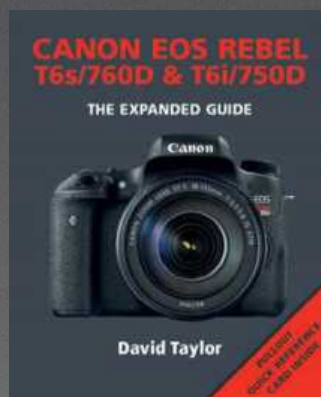
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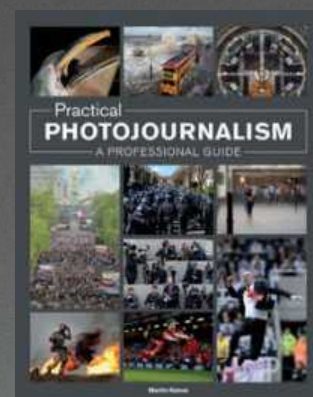
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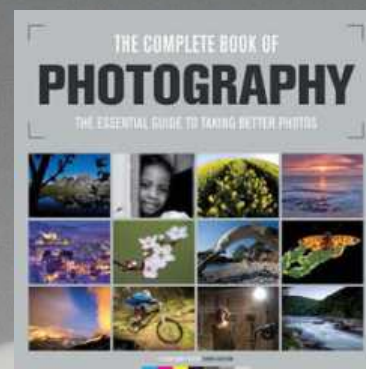
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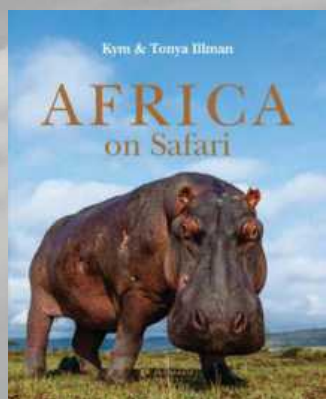
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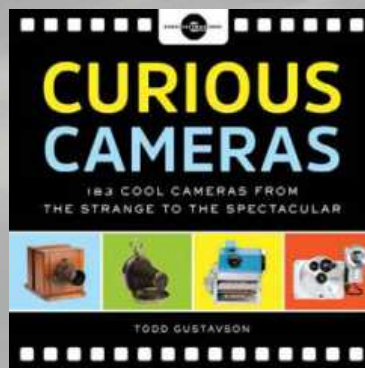
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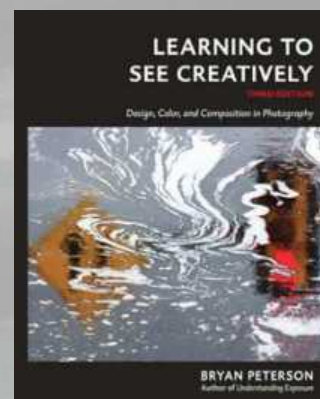
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Leica 28mm Metal Bright Line Viewfinder Black (boxed)	Mint	£320
Leica 3.5cm Metal Bright Line Viewfinder Chrome	Exc+++	£290

Voigtlander Bessa-R3M 250 Year Limited Edition (40,50,75,90mm frames)	Exc+++	£390
Voigtlander Bessa-R3A (40,50,75,90mm frame lines)	Exc+++	£370
Voigtlander T-Winder	Mint-	£70
Voigtlander 15mm f4.5 Super Wide-Heliar VM (boxed)	Mint	£320
Voigtlander 21mm f1.8 Ultron VM (boxed)	Mint	£550
Voigtlander 50mm f1.1 Nokton VM + hood (boxed)	Exc+++	£570
Voigtlander 50mm f1.5 Nokton L39 + hood chrome	Exc+++	£320

Medium / Large & Other Format

Schneider 55mm f2.8 LS AF + hood (boxed) ~ for Phase One 645	Mint	£1390
Fujica 65mm f8 Fujinon-SW + Viewfinder	Exc	£450
Fuji GW690 III (90mm f3.5)	User	£470
Mamiya 6 with 75mm f3.5G	Exc+++	£950
Mamiya 150mm f4.5G + hood for Mamiya 6	Exc++	£250
Mamiya 7 II with 65mm f4L + hood & Polarising filter ZE702	Exc++	£1450
Mamiya 50mm f4.5L + hood + V/finder	Mint	£750
Mamiya 65mm f4L + hood	Mint	£550
Mamiya 150mm f4.5L + hood	As New	£350
Mamiya Polarising Filter ZE-702	Mint-	£70
Mamiya 80mm f2.8 AF LS + hood for (645 AF-D designed by Schneider)	As new	£1190
Rolleiflex Tele-Rollei (135mm) Light coating marks	Exc+++	£950
Rolleiflex 3.5T (75mm Planar)	Exc+	£270

Linhof Technorama 617S III with 90mm f5.6 Super Angulon XL (Complete)	Mint-	£4490
Linhof Technika IV with Schneider 135mm f5.6 Symmar	Exc+	£890
Schneider 72mm f5.6 Super-Angulon XL (Copal 0) on Linhof board	Mint-	£690
Schneider 75mm f8 Super-Angulon (Synchro-Compur) on Linhof board	Mint-	£370
Schneider 90mm f6.8 Super-Angulon (Copal 0) on Linhof sized board	Mint-	£430
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Schneider 180mm f5.6 Symmar-S (Copal 1) on Toyo Board	Mint-	£270
Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount)	Mint-	£270
Schneider 210mm f5.6 Symmar-S (Compur 1) Linhof Selected	Mint	£320
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Wista 6x9 RFH	Exc++	£110

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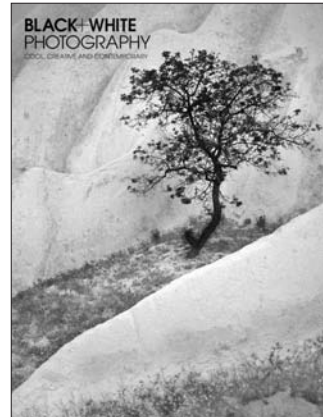
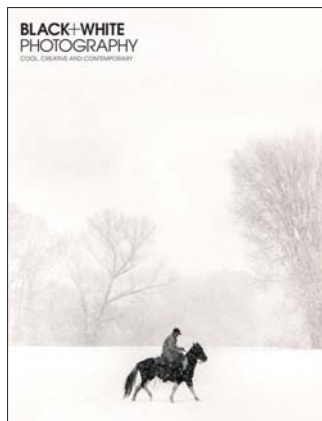
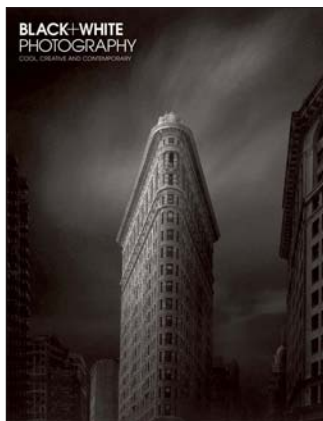
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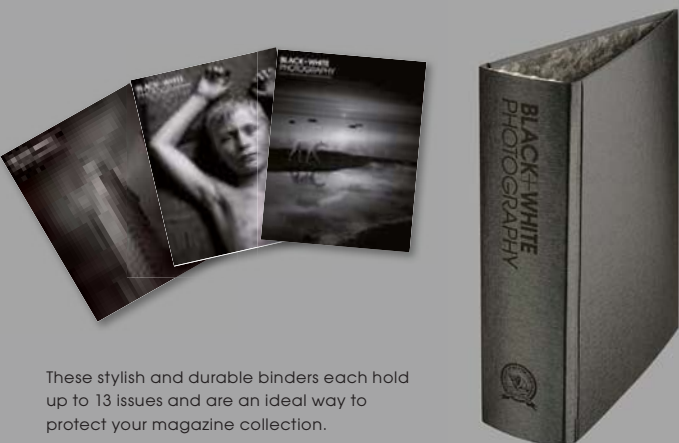
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